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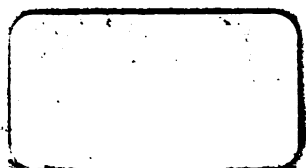
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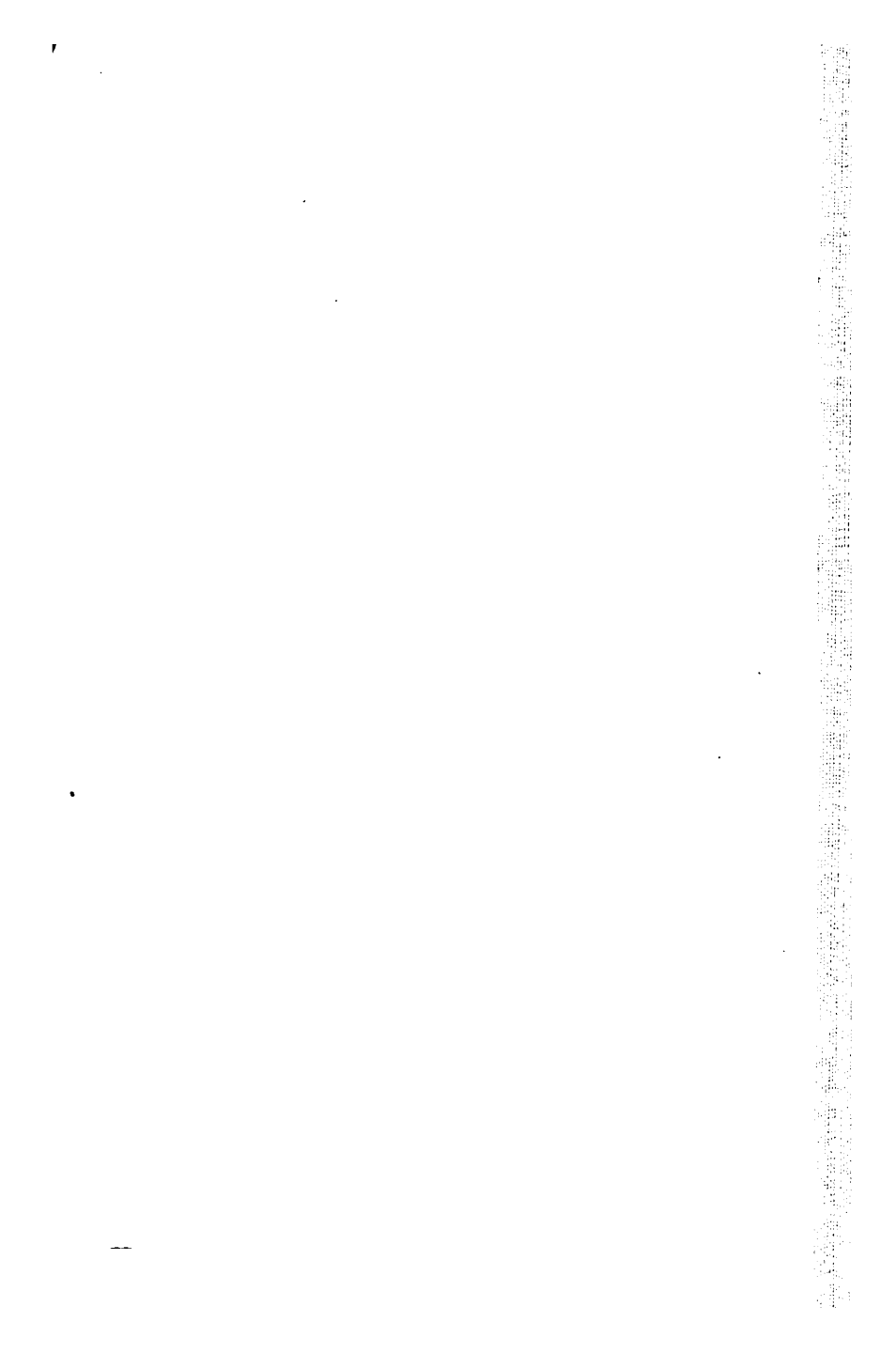
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**A COURSE IN  
JOURNALISTIC WRITING**

BOOKS BY  
**GRANT MILNOR  
HYDE**

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NEWSPAPER REPORTING  
AND CORRESPONDENCE

NEWSPAPER EDITING

HANDBOOK FOR  
NEWSPAPER WORKERS

A COURSE IN  
JOURNALISTIC WRITING

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D. APPLETON AND COMPANY  
New York                      London

# A COURSE IN JOURNALISTIC WRITING

BY

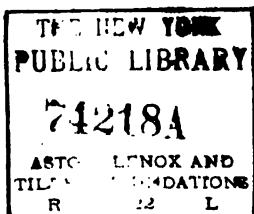
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REPORTING AND CORRESPONDENCE," "NEWSPAPER EDITING,"  
AND "HANDBOOK FOR NEWSPAPER WORKERS"



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## PREFACE

THE title of a book is often the hardest part to write. The title of this book is admittedly a compromise. When the manuscript was submitted to various high-school and college teachers of the subject, each suggested a different title to express the content and purpose of the work—"News Writing," "English Composition with Journalistic Exercises," "Beginnings in Journalism," "Journalistic Writing," and others. The author admits that none exactly suits his idea, although essentially all signify the same effort—to utilize the interest in newspaper writing in the task of teaching students to write. To one teacher this may be merely English composition; to another it may be vocational or pre-vocational training. Each, however, is likely to use the same materials in much the same way. Whatever the title may be, the author has endeavored to put together the ingredients found in most courses of this type.

The book is a new departure in that it is not concerned with journalism in the professional sense, as have been the books written for newspaper workers and for students in the fully organized schools of journalism in the universities. It does not purpose to train newspaper workers, but it aims to be a textbook and course outline for teachers who are using newspaper writing as a stimulus to student effort in composition.

So many teachers have been successful of late in the use of this new method of teaching that the idea is no longer experimental or particularly novel, whether it is done in a regular English course or in a so-called course in "jour-

nalism" or "newspaper writing." The number of these courses is multiplying at an extremely rapid rate. But many of the teachers, especially those who have had little newspaper experience, have expressed the need for a textbook and course outline prepared primarily for their work. In an effort to aid them, the author has attempted in this book to put on paper such of the methods and materials of the schools of journalism as would seem most usable and valuable. In doing this, he has tried to turn to account his twelve years' experience as a teacher of journalism and his work as writer and editor for newspapers and magazines. His point of view is that the task involved in these courses is not so much vocational or professional training as teaching the art of writing through the use of practice material that is interesting and close to the students' daily lives—so close that they will approach writing with eagerness, rather than with repugnance. The effort is to turn out, not trained journalists or newspaper men, but high-school and college graduates who can express their thoughts on paper.

The success attained by the teachers of this new subject has demonstrated the theory, long held by some teachers, that the value of practice writing depends largely upon the subject matter. Much high-school and college composition work does not give adequate training in writing because it lacks interest, because its models and exercises are remote from the student's daily life, and because it appears to have no "practical" value. It has long been evident that more familiar, "practical" models were needed. The teachers of journalism have found that the writing of articles like those published in the newspapers and magazines is keenly interesting, and the things written about in such articles are as close to the student's life as any other subjects that might be chosen. The daily newspaper, furthermore, is a valuable model because it contains



both good and bad examples. While much of its writing is hastily and inartistically done, a considerable portion is extremely effective and finished. Selection and study of its examples develop discrimination.

Learning to write is, after all, but the result of much practice, and the chief necessity is an incentive. No student will ever gain any practical benefit from writing about a subject in which he has little interest or understanding, and, by the same sign, no student can fail to gain benefit from trying to express on paper some of the thoughts and knowledge that are a vital part of his life. The truth of this is evidenced in the schools of journalism by the fact that students must often be restrained from writing too much.

But every teacher who uses this book must see his aims clearly. He must guide his student along the path toward ability to write without leading him to think that he is learning to be a newspaper man, or, at any rate, that he is taking more than the first steps in professional training. Without desiring to disparage or undervalue the work of teachers who must stress the vocational or pre-vocational aspects, the author feels it his duty to urge that too much emphasis upon the professional side will be detrimental both to the student and to the journalistic profession. One of the greatest needs in the newspaper offices of today is for college graduates—not necessarily graduates of schools of journalism—but for men and women whose general education has extended beyond the high school. Anything that tends to make a young man believe that he is ready to enter the journalistic profession without the broadest education that he can get will thwart the present tendencies in the newspaper itself and will launch the young man on his career without proper equipment to advance above the lower positions on the staff unless he is exceptionally gifted. Broad knowledge, as well as technical skill, are

now needed for success. The author agrees heartily with the resolution passed by the Western Association of Teachers of Journalism meeting at the University of Oregon in December, 1915, and with the resolution passed by the National Council of Teachers of English (high-school and college) meeting in Chicago in December, 1920. A similar sentiment was expressed in both; said the western teachers:

We oppose the introduction into high schools of any course in "news-writing" or "journalism," or any course that shall be so conducted and so advertised as to encourage students to enter the newspaper profession without further education than that obtained in high school. We do not favor any movement that may make for low standards in journalism, to tend to make of the reporter's position a "blind alley" occupation. There should be full realization that if improperly conducted such courses tend to disorganize rather than improve the newspaper profession, to the lasting injury of the public and without benefit to the student.

If he understands his purposes, however, no such danger faces the teacher who, in trying to vitalize the work of his courses in composition, makes use of practice in newspaper writing or of the methods of the schools of journalism. He may put them to good account without giving his students a false idea. And a similar effort to obtain the benefit without the bad results should be read into the title of this book.

In the exercises of this textbook will be seen an effort to bring into the composition class many subjects that are closely related to writing but are seldom emphasized in the teaching of writing. One cannot write without knowing the world about him, and there is no better way to learn the art of writing and to become familiar with the

world about than actually to join the two processes. Such a combination makes writing a vital part of other studies and makes other studies a vital part of composition. The average young American who is growing up into citizenship, for example, is strikingly ignorant of the government and politics of his local community, his state, and the nation. What he knows is theoretical and hazy. He lacks exact facts. What better method is there of developing his knowledge of these things than to have him investigate them and write about them?

Again, his knowledge of current events, of what is going on in the world, is indirect and inexact. His interest is slight. Throughout his student days, even up to his college graduation, he is absorbed in studies and personal activities. If he is to grow up into an intelligent citizen, his interest in current events must be aroused while he is a student. The teacher of composition can do this as no other teacher can.

As emphasis must be laid on accuracy in knowledge and in facts for the writing of articles of journalistic character, an excellent opportunity is offered to the teacher of journalism to lay the foundation for habits of exactness and carefulness that will continue throughout the student's life. It is to meet, in a degree, these needs that the author has included the Friday "Accuracy Exercises," a series of tasks that he has carried on for some years in a college class in newspaper writing.

The use of journalistic material for practice writing makes necessary a study of American newspapers—a study aimed to show prospective citizens what their newspapers are made of and how they are made, what their problems are and why these problems exist. Too many educated persons criticize the newspaper and jeer at it as a thing beneath their contempt, although, meanwhile, they read it daily and base their opinions upon what it

tells them. Although admitting that the newspaper has serious faults, one cannot but condemn such an attitude. The newspaper is a fact in American life, perhaps one of the greatest facts. Its influence is greater than that of the school, the church, and all other educational and publicity forces combined. It is the only printed matter read by nine-tenths of the people. If it has faults, they should be corrected—slowly and sensibly. But no one has the right to criticize the newspaper until he has studied the problems of daily newspaper making and knows the reasons why it is so, for no higher type of man can be found in any profession than in the newspaper profession. Most criticism is silenced by a day in a newspaper office. The teacher's part should be, not to condemn this great force before his students, but to guide them into understanding its problems so that they may assist in rectifying whatever faults it may have. To aid this study, the Thursday newspaper sketches and research tasks have been incorporated into this book. The author was urged to make these sketches historical or biographical, but, with the time available, he believes that the study of "whys and wherefores" is more valuable.

The more technical problems of student publications are discussed in the last two chapters of the book for the teacher who finds it necessary to direct the student paper. Writing for the school publication may or may not be incorporated into the weekly exercises, depending upon the relation of the class to the publication.

Briefly, the aims of the book are:

1. To develop ability to write English through discussion of it in terms of writing familiar to the students and through practice in writing the kinds of articles seen in daily newspapers.
2. To create interest in current events.

3. To teach understanding of newspapers through study of their problems and history.

4. To develop habits of accuracy through insistence upon exact details in the writing of everyday things and through drills to acquaint the student with facts concerning his community.

5. To help the teacher in technical problems, especially in the managing or advising of student publications: (a) in technical problems, such as editing and handling of copy, writing of headlines, proofreading, etc.; (b) with discussion of problems of student publications, technical, business, and editorial, and suggestive methods.

The method of the book is based on the supposition that the average teacher has had little special experience in newspaper writing. It is therefore systematically arranged so that the teacher need only follow it, lesson by lesson, and assign the suggested exercises, perhaps branching out occasionally into related fields. The work is divided into a series of thirty-four lessons, each to comprise one week's work in a one-year course, or two weeks in a two-year course. Each weekly lesson is divided into five parts, one for each school day, as follows:

1. *Monday*.—Discussion of one phase of English composition in terms of journalistic writing but embodying necessary principles of writing. Usually it is a discussion of a certain kind of newspaper article that involves certain principles of writing.

2. *Tuesday*.—Assignments in research, news-gathering, oral discussion, and writing, involving the obtaining of facts and the preparation of something like a newspaper article, to drive home the significance of the chapter explanation.

3. *Wednesday*.—Further written or oral exercises based on the work of the two preceding days.

4. *Thursday*.—Discussion and study of some phase of newspaper work, involving research into the daily newspaper itself.

5. *Friday*.—Study of current events and an exercise in obtaining and mastering a small, definite group of facts concerning the community's life, to develop habits of obtaining exact information and using it accurately.

In general, practically all essential principles of English composition are embodied in the book, submerged in interesting practice work. Little is said about so-called "literary writing," because it is felt that the teacher's own instinct and the student's work in literature courses will supply emphasis on that element. But the kind of writing advocated is that of the present day—the concise, exact, forceful style of the better publications, for it is generally felt that such a style will survive. Occasionally the lesson exercises will be found to be too extensive for the average class; the author's intent is to provide the teacher with a choice of practice material and to meet the needs of various schools. The Style Sheet in Chapter III of Part II will be found to be an effective means of exacting accuracy in the elemental details of writing; the style advocated is not necessarily the best, but it is a working average of newspaper practices.

Possible coöperation with the student publication may be accomplished by the substitution of tasks of writing for the publication in place of the subjects assigned. If all student publications were alike in size, organization, method, or frequency, a definite scheme of coöperation would have been written into these exercises. But scarcely any two student publications are alike. A teacher, however, who is conducting both a class in journalistic writing and a student publication will find that the exercises are mainly such tasks as the paper requires and may be easily adapted to fit the occasion.

After this long explanation, which seems to be necessitated by the novelty of the volume, the author dedicates his work to the theme that is closest to his heart—the training of young Americans to know the best in their mother tongue and to be able to use it in expressing their thoughts through voice or pen.

G. M. H.





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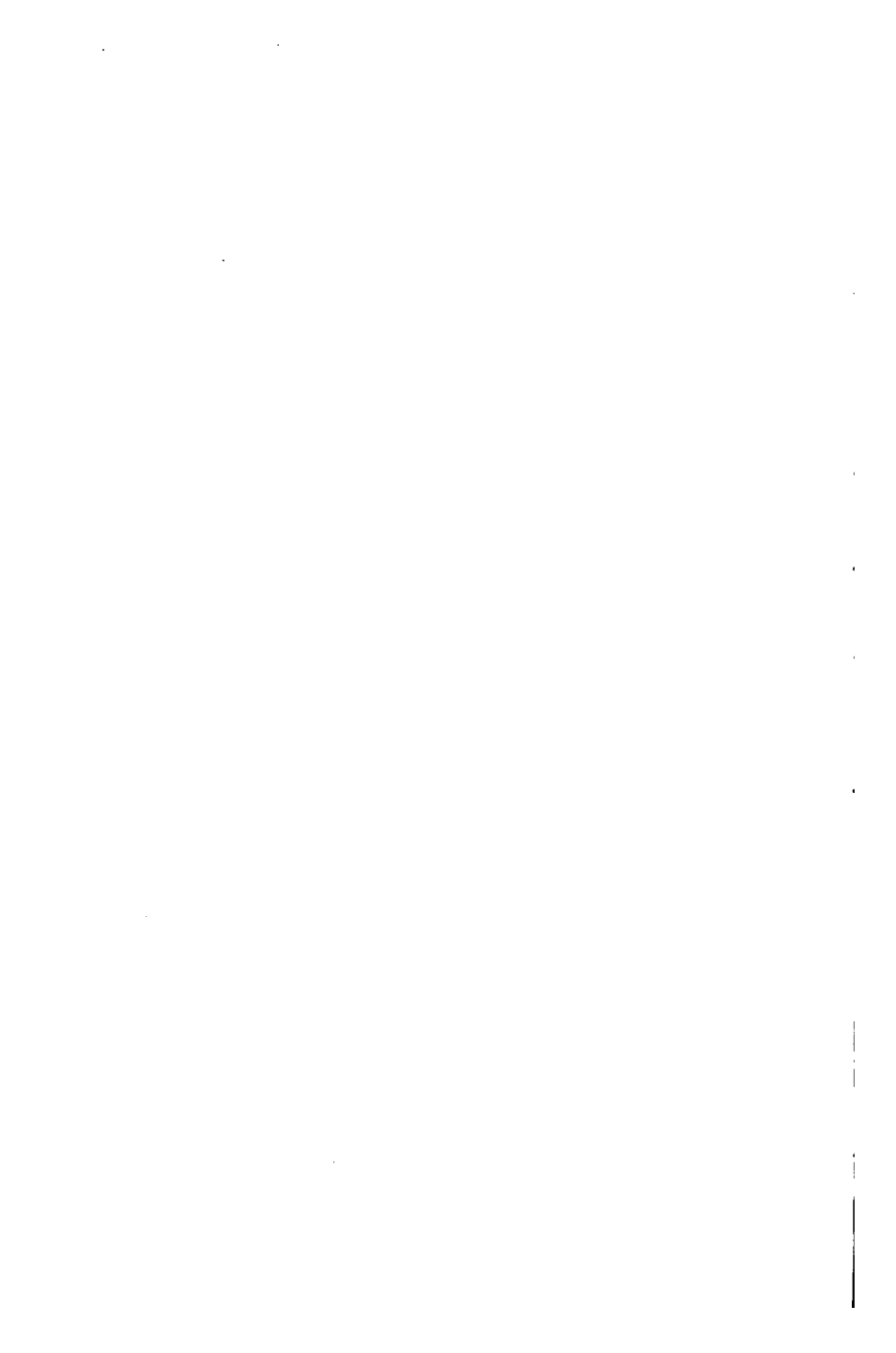
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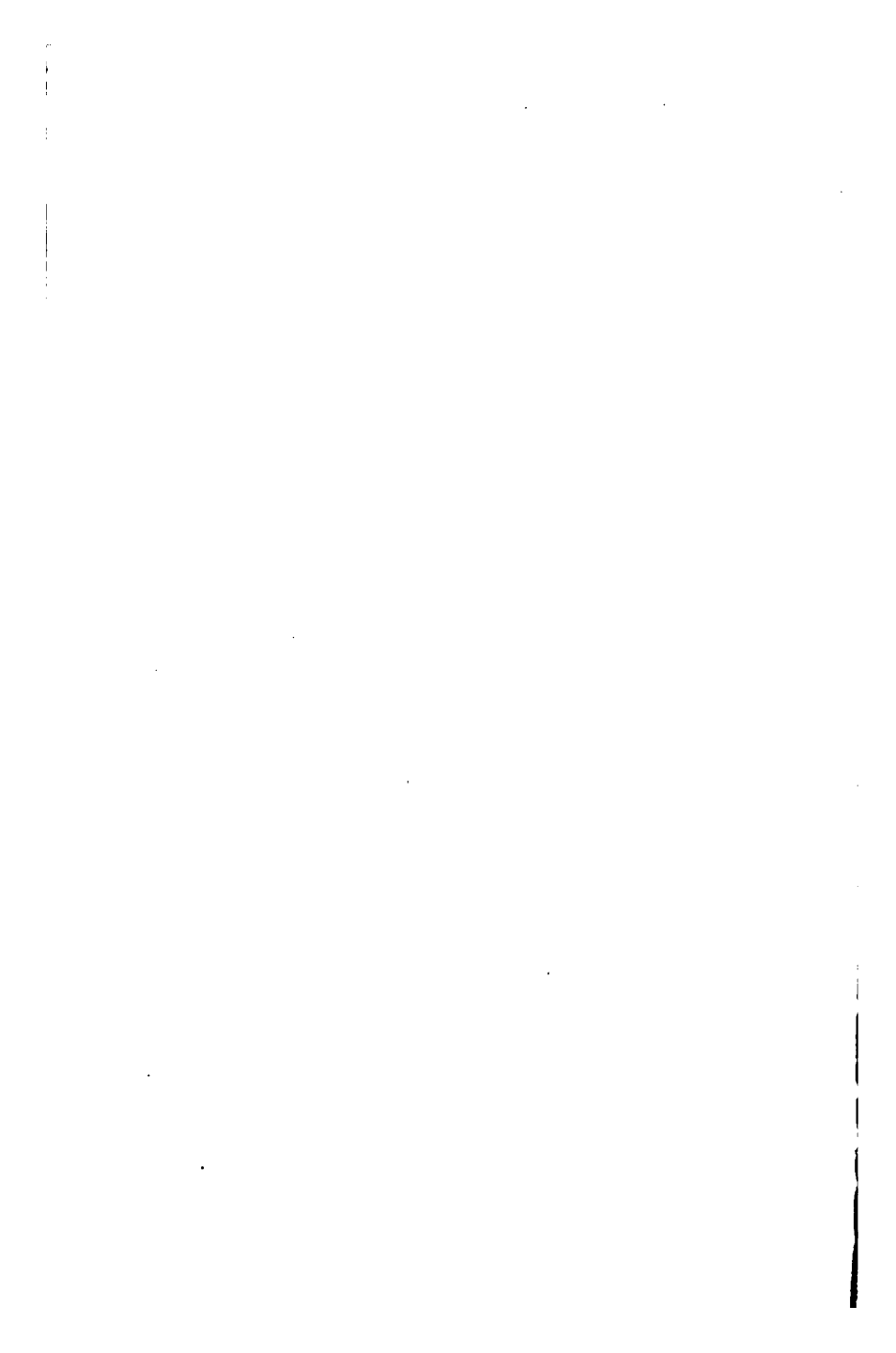
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**PART I**  
**JOURNALISTIC WRITING**



# A COURSE IN JOURNALISTIC WRITING

## CHAPTER I

### JOURNALISTIC WRITING

The expression "journalistic," used in the title of this book, must not mislead students into believing that the book will make trained newspaper men or magazine writers of them. No book can do that. All that it can do, or aims to do, is to help them to learn to write. The chief essential in learning to write is practice—to write and write, and then to write some more. But to practice writing one must have something to write about. Some persons obtain practice in writing by composing essays, others write themes on their thoughts and impressions, and still others write from imagination. Among the most convenient subjects to write about for practice are the events and doings in the world about us. These are the things we shall write about for practice. It happens that such are the things that journalists write about, and that is why we shall call our work "journalistic writing."

**Characteristics.**—What is the difference between journalistic writing and other kinds of English composition? Many persons speak of journalistic writing as if it were some special kind of literary gymnastic that requires a

special talent and a special vocabulary. Many persons speak of it as a special form of composition, like play writing, short-story writing, or verse writing. In reality, journalistic writing is just the plainest, most unassuming kind of English composition; it is simply the use of the English language to tell what is going on in the world. As such, it has no special style, except in special circumstances, and requires no very special talent beyond the ability to see and understand what is taking place about us, to grasp its significance and relation to other events, and to tell others what we have seen and heard. The telling may be done in a fine, literary way or in a simple, commonplace way; one journalist may be better than another in perception, style, or fluency. But, after all, the journalist's real purpose is merely to see, to hear, and to tell.

Journalistic writing, to be sure, differs from some other kinds of writing in several ways, but the differences are not such as make play writing different from story writing, or verse writing different from the writing of orations. Journalistic writing differs mainly in its subject matter and purpose. It is primarily utilitarian. It is writing that is done on the spur of the moment for a definite purpose. It is putting on paper quickly and easily a narrative, a description, or an exposition that is needed to relate a current event. Later we shall find that some points of technique enter into it, but for the present we shall think of it only as telling on paper in the best possible form what we have seen and heard.

**Subject Matter.**—One of the chief characteristics of journalistic writing is that it is concerned with timely things, with current events, with the happenings of today. It has little time to talk about the past, except in com-



parison with the present, and little time to try to foretell the future, except in pointing out the significance of the present. Its subject is *today*. It is primarily concerned, furthermore, with *facts*. The journalist seldom writes about his opinion or what he thinks, and seldom brings himself into his writings. He considers himself merely a recorder of the things other persons are doing and thinking. This being so, he has little time to philosophize, to express opinions, or to dream. It is facts he seeks and facts he tells.

A study of current newspapers and periodicals devoted to fact articles (not fiction)—the only models for journalistic writers—will show that their subject matter is almost entirely concerned with doings and events. They may be unexpected events, like fires, accidents, or crimes; they may be expected events, like meetings, plans, movements, or legislation; they may be expressions of opinion by prominent men or women, as given in speeches or interviews; but all are today's happenings. The journalist may narrate, describe, or explain, even argue; but each is a part of his effort to tell of today's events.

**Sources of Material.**—Journalistic material is found in the world about us—the things that persons near us are doing or saying and the things that are happening to them. The library, history, and books of reference are sources of information only in assisting the writer to understand these events and to tell them clearly. Newspapers have systematic ways of gathering information on current events, to be sure, and sources of information from which they may learn about the events, but that fact does not alter the character of their subject matter.

**Purpose.**—Another distinguishing characteristic of jour-

nalistic writing is that it is prepared for a definite use. The journalist's writing is utilitarian; he uses the English language merely to transmit thoughts. To him the means of expression is no more than a tool, not a structure in itself. Some writers, like poets and essayists, write, not so much to transmit thought, as to use beautiful words and sentences; to them expression is almost the entire concern. Other writers use their writing to convey a moral subtly concealed in a story. Others write with their minds on the oral effect of their words as delivered by an orator on a platform or by an actor on a stage. The journalist uses English simply to tell what he has seen and heard, realizing that his reader cares more for the things he tells than for the way in which he tells them.

**Rapidity.**—Journalistic writing is done rapidly. Other writers may spend months or years pondering over their subject matter and deciding upon its form. The journalist must be able to write at once and rapidly whatever he has to say. If a pencil is too slow, he uses a typewriter. He is spurred on by the fact that his subject matter, while of intense interest today, will no longer be of interest tomorrow or perhaps even a few hours later. He must write it now or never. This has much to do with the quality and style of journalistic writing. It is sometimes used as an excuse for bad writing; again it is given as the reason for good writing. At any rate, this quality makes journalistic writing excellent training in alertness and adaptability.

**For Print.**—The character of journalistic writing is affected also by the fact that it is always done for print. It is to be used at once in a newspaper or magazine. The writer therefore learns to think of its appearance in print. He thinks not so much of manuscript, but of type lines.

This has certain important effects upon the form in which he casts his writing, as will be seen later.

**Ability Required.**—Two kinds of ability are required for success in journalistic writing. One is the ability to see and understand. This involves seeing all the details in an event, separating them, judging them, relating them, and realizing their significance. The other is the ability to tell what was seen in such a way as to enable the reader to see the same thing. Some persons may be more gifted than others, but neither ability is born in one, and both may be cultivated. Behind these abilities, if the writer is to excel, must be broad knowledge and education to enable him to understand and evaluate the things he sees and hears. There was a time when journalistic writing in America was done by persons of scant education; it was a distinct advance when the high-school graduate took their place. Nowadays a college education is becoming more and more essential to journalists.

**Form and Style.**—In its essence, journalistic writing has no characteristic form, style, or technique. This is true only in a general way, as will be seen later. A good starting point, however, is to forget all about style and to avoid thinking of technique. If the writer who is just learning allows himself to think of style and technique, he will very likely acquire a disagreeable affectation. He should think only of what is to be said and then say it in the easiest and most natural way.

**Models.**—The models followed must be the writings of journalists. It will not do to write news items in the style of an essayist or an orator. Journalists' writings appear mainly in newspapers and magazines, and these must be the models. But in using them as models, the writer must

consider the haste with which they are prepared, the inexperience of many of the writers, and the fact that many may be poor examples. He must learn to select the good from the bad and to learn from both.

**Rudiments of English.**—The assumption is made at the outset that the students who use this book have already mastered the elements of English grammar and know the rudiments of composition. For explanations of grammar, punctuation, and spelling it will be necessary to turn to one of the many excellent books on the elements of writing. This book is built for students who have reached the stage of knowing how to express their ideas in English, but need practice to develop fluency and writing ability. If they have not yet mastered the rudiments, they must master them as they practice. Writing, like other physical and mental accomplishments, is dependent upon conscientious, systematic practice. One would hardly expect to play the piano until he had trained his mind and hands by persistent practice; in the same way he can hardly expect to write a masterpiece the first time he tries. Only practice can develop and bring out the gift of music or of expression that is within one.

### EXERCISES I

#### *Monday*

1. After reading the chapter, select two fairly long news articles from a current newspaper and analyze them with reference to the characteristics of journalistic writing discussed. Bring the articles to class and be prepared to give an orderly talk on them.

#### *Tuesday*

1. Make a list of events of last week in your school and city about which people would be interested to read.

2. Note which of the articles would involve narration; which would involve description; which would involve exposition.
3. List the articles on subjects of national import in to-day's newspaper and determine which have some connection with your city.

### *Wednesday*

1. Obtain the facts concerning some recent event in your school or city and write a 200-word article relating this event in such a way as to interest one of your classmates. Be prepared to read this in class so that a classmate may judge whether the narrative is clear and interesting and if not, why not.
2. Or write a narrative of the latest public function held in the school.

### *Thursday*

#### NEWSPAPER STUDY

**NOTE:** This day each week will be devoted to the study of newspapers and newspaper making. The study will be taken up step by step, and students will investigate the newspaper that they read regularly and any others that are available. It would be well for the class to club together to subscribe to well-known American newspapers, reading a different one each month; the local library may afford sufficient variety for this study.

### **What the Newspaper Contains**

Many persons are finding fault with the American newspaper nowadays. Some believe that it prints many things that it should not print; others declare that it leaves out many essential things. Often the judgment is based upon a hasty and hazy impression—a chance headline or a minor misstatement. Before we can judge the newspaper, we must study its content to see what it is made of. In general, its primary purpose is to print “the news,” but that is a very large, inexact idea. Perhaps a better expression of the idea is that it endeavors to relate timely events about which many

persons wish to read. But what do persons wish to read? What kinds of persons are its readers? Some are educated and others are not; some are serious-minded and others are frivolous. Among its readers are laboring men, large employers, merchants, doctors, bankers, school teachers, shop girls, preachers, young men, old ladies—every grade of personality, intellect, and training known to modern society. Is there any one subject that will interest them all? Yes, a few subjects, but beyond them, what is left to do but to print things that will interest as many as possible, at the same time including some little bit for each particular class to which the journal caters? Does the newspaper that you read do that? The only way to find out is to study it column by column, article by article. Ask these questions of it.

1. How many different subjects are mentioned on the front page? What kinds of persons will be interested in each? Is one class appealed to more than another?
2. How many cities are mentioned? How large a picture of the world does the newspaper give?
3. Look through the entire paper and decide why each particular article was published—just whom the editor aims to interest.
4. Count the purely instructional and informative articles in one issue. Are there enough?
5. While reading what your newspaper says about the most important current political problem, determine whether it presents both sides as a basis for intelligent judgment.
6. What besides the daily newspaper do your parents read? How many different newspapers have you ever read? Have you ever seen an English newspaper and compared it with ours?

### *Friday*

### ACCURACY EXERCISE

Newspaper and magazine articles are built of facts. Their only value consists in the accuracy of the facts. As important

as the facts are the names of persons mentioned, and, unless names are reported correctly, the facts are meaningless. Because their work involves constant handling of names, conscientious newspaper men train themselves "to get names right." They try to know the names that recur in their articles; they know every officeholder in the local government; they know the full names of important local business men; they try to know everybody and his full name, with correct spelling and initials. They train themselves to this, and, if we are to achieve as much accuracy in our writing as they do, we must do the same.

Memory for facts and names comes with practice, and in learning one set of names we train ourselves to learn another more easily. The learning of the names of the candidates on the election ballot makes it easier for the newspaper man to acquire the names of the city aldermen. The securing of these names also leads to an understanding of the organization of our community that few persons possess.

There are certain short cuts to mastering necessary facts and names. Initials, for example, are as much a part of a man's name as his surname. What would the Smiths do without them? But initials themselves are elusive. It is not hard, however, to remember three full names. To fix them in mind, repeat them with the lips and write them, combining oral and visual impressions. When you see a name, repeat it and try to call up an idea associated with it which will enforce the impression in your mind. When you need to use the name, the idea will come first and bring the name with it. Perhaps a jingle or a rhythm in the name will aid. The longer you hold the name in mind and the more ideas you group about it, the longer its memory will cling. Then when you need it, try to recall it by writing it in full before you look it up; the effort will fix it more firmly. Before long, the practice will enable you to seize a group of names or facts and retain them. You will be ac-

quiring thereby some of the mental equipment that makes a writer.

1. Make a list of all the teachers or department heads on the faculty with correct spelling and full names, the subjects they teach, and their home addresses. As you write each name, repeat it and call up associated ideas. Aid yourself in grasping the list by noting the total number, the number of men and women, the number of teachers in each branch. Make a mental picture of the list.
2. Be ready to reproduce the list in writing in class. The teacher will read the list of subjects taught and you will supply the names and addresses. You will probably not succeed fully with this first list, but file it away for use in some future article and clear decks for the next list. The next time you need to use a teacher's name, try to recall it from memory.
3. *Current News.*—In class, you will discuss the news of the week, its background and significance, so as to keep posted on what is going on in the world. This discussion of the news will be taken up on Friday each week, and it will be best to form the habit of reading the newspaper regularly every day.

X



## CHAPTER II

### ELEMENTS OF INTEREST

One of the first requirements of a journalistic article is that it must interest a large number of readers. However well it is told, its subject must be such that many will wish to read it. That is the chief basis on which editors of newspapers and magazines judge journalistic writing—is the article of interest to many persons?

Interest in any article depends, in a general way, upon three elements: (1) subject matter of the facts or event related, (2) manner in which they are related, and (3) kind of reader. Of these three, the first must be considered of greatest importance because of the utilitarian nature of the writing. The second element simply adds to or detracts from the interest given by the subject matter. The third is rather beyond the control of the average journalist; other writers may choose their audiences and write directly to certain kinds of readers, but the journalist writes for everybody. In other words, in trying to interest everybody, he writes to the *average* person.

Since the subject matter of the facts or the event has so much to do with the interest in the article, it is well to note what kinds are most interesting to the average reader. Taking ourselves as average readers, in what kinds of events are we most interested?

**Timely Events.**—Everyone who is alert and up-to-date is more interested in things that happened this morning

than in things that happened last week or last year. The mere fact that the event "just happened" is sufficient to interest most persons. We live in the present, and events of yesterday are continually being crowded from our minds by events of today. One of the first elements of interest, therefore, is *timeliness*.

**Near Events.**—The average reader, secondly, is more interested in events that take place near him than those at a distance. The fact that a burglar entered Jones' house on our street and stole a silver watch is much more interesting than the fact that robbers stole \$10,000 from a postoffice in another city. The wreck of a neighbor's automobile keeps us talking much longer than a train wreck in Alaska which resulted in several deaths. The average man, it seems, is so much interested in things going on about him—things happening to persons he knows or near places he knows—that he has little interest left for events that take place at a distance, outside his immediate ken. And the farther away the event is, the less is he interested in it. *Distance*, therefore, is an important factor affecting interest.

**Events that "Touch."**—The average reader is more interested in events that take place near him largely because they have some small effect upon his own life. In the same way, any event, nearby or far away, that affects his life interests him at once. We are interested only in a general way in telephone rates in England, but if rates in our town are raised 25 cents a month, we begin to talk about it at once. The event is not only near, but it affects us personally. The average man is much more interested in the election of the new mayor in his town than in the overthrow of the Chinese republic because this new mayor

may help to lower local taxes or to pave Main street. Although he may never expect to see Washington or the presidential candidate, the average man is interested in his election because every man in America is part owner in the government. Since this interest exists in everyone, the journalistic writer is safe in assuming that his readers will be interested in any event, near or far, that "touches" their personal lives.

**Hobbies.**—Almost every man and woman has some special outside interest, some hobby, to which he devotes his leisure time and spare energy. The hobby may be golf, motoring, baseball, postage stamps, or silver teapots, chicken raising, Browning, or any other subject not directly related to the task of earning a living. Active persons ride their hobbies by developing avocations; less active persons are satisfied simply to read about them. Much journalistic writing of today appeals to this interest, that is, all sporting sections, articles on genealogy, book reviews, amateur agriculture, gardening, moving picture drama, radio telephony, etc. The hobbies are diversified, but certain ones seem to be common to the American people, and events related to them make good subjects for journalistic articles.

**Human Interest.**—Emotional interest is so strong in most persons that almost any event that appeals to the emotions is a good subject for journalistic writing. It may be simply a story of a child or an animal that catches the reader's sympathy. It may be a deeper story of happiness or suffering that grips the reader's heart. Or it may be a more or less worthy appeal to a man's good or bad passions. The scrupulous journalist appeals only to the worthy emotions of pity, sympathy, and love; some other

journalists appeal to baser emotions. It is because of this emotional interest that so-called sensational newspapers thrive. Even so, in seeking events that may be made subjects of journalistic writing, it is well not to overlook this possibility, although the writer must take care that his writing will not do harm.

**Unusual Events.**—The bump of curiosity is so large that almost any event that is merely unusual is a good subject. The mere fact that it is out of the ordinary will create interest in it. The difficulty is to judge, from one person's limited experience, just how unusual any particular subject is. It may seem quite extraordinary to the writer, but commonplace to others. One of our teachers may evolve what seems to us to be unusual methods of teaching Latin; it will appear to be a good subject until we find that many other teachers in other cities are using the same methods. It is to enable writers to judge such events and subjects that broad knowledge and education are necessary.

**Instructive Articles.**—In these days of much education and spreading of knowledge almost everyone is interested in any subject that instructs him and extends his knowledge. There are few readers who would not be glad to know how a carburetor works, why a geyser gushes, what causes dew, why orioles build hanging nests, how the tax assessor figures incomes, and many other things. The difficulty, with so many writers telling all these things, is to find new subjects. With the desire to be instructed goes the desire to learn about something new.

**Related Subjects.**—The constant shifting of scenes and crowding of events results in a continually changing interest in various kinds of subjects. With all Europe at war,

everyone was interested in warlike subjects; with the projecting of a new trolley line, local citizens are immediately interested in other trolley lines; the appearance of a new coin recalls interest in previous coins; a train wreck starts people talking of other train wrecks. The interest of readers is changing day by day, and the journalist is continually watching for a chance to take advantage of a particular interest in order to write about things that may be associated with, or "hitched up to," that interest.

These are but a few of the kinds of things readers are interested in. A part of the journalist's work is to analyze interest in this way and to discover subjects and events related to the various kinds of interest. In newspaper parlance this interest is called *news value*, for events and subjects that interest many readers are said to be *news*. To judge the real value or interest in any event, the writer must, to some extent, take into consideration the reader he is writing for. If he is writing for business men, he will not talk of the same things that he would in writing for farmers; young lawyers are not interested in the same things as aged preachers. The journalist, in seeking the average man, can best judge the value of his subjects by trying them out on his friends, if they seem to be average readers. Another way is to seek subjects and events related to the things that people are talking about.

Another consideration is that of deciding how much to tell of any subject, or how long the article shall be. The only safe way to decide is to determine *why* the subject or event is of interest to the average reader, to select in the subject the details that are a part of this interest or reason, and to include only those details. Other phases of the subject that are not of especial interest may be discarded.

The length of an article therefore depends on the amount of *especially interesting* material in it.

## EXERCISES II

### *Monday*

1. After reading the chapter, analyze the interest in each story on the front page of a current newspaper. Determine what kind of reader each would interest especially. Be prepared to discuss this orally in class.

### *Tuesday*

1. Make a list of recent events or current subjects for newspaper articles, including in the list at least one subject for each of the kinds of interest mentioned in the chapter.
2. In class, a student will act as an "average reader" and try to determine which of the subjects on your list would interest him most—and why.
3. In the subjects that interest this "average reader" determine what phases or details are a part of this interest.

### *Wednesday*

1. Select the subject that seemed most interesting to your classmate and write it up, making it as long as is necessary to give all the interesting details and phases.
2. In class, select another person as "average reader"—your father, perhaps—and show how the article should be changed to interest him. Mark the passages to be eliminated and the additions to be made.

### *Thursday*

## NEWSPAPER STUDY

### Policy

Last week we began to investigate the content of the newspaper. We found that, in general, the newspaper tries to print "News of interest to a large number of readers." Did

we find any personality or policy in its selection or emphasis? The newspaper is, after all, a human institution and a reflection of the human minds that make it. Minds large enough to direct a newspaper usually have biases and opinions. In former years a newspaper was essentially an expression of one editor's opinion; as this opinion was most decided concerning matters of politics and government, the newspaper was likely to be partisan, if not actually the organ of a party. The strictly partisan newspaper is rapidly disappearing in this country, and year by year each newspaper is becoming more and more impersonal in the expression of the opinions of a group of editors. Yet we hear men say that such-and-such a newspaper has "back bone"; we question a newspaper's "honesty," or we criticize its "policy." It would appear, therefore, that something of the old personality remains, or that readers would like it to be there. Let us look for it in the individual articles that are printed, both in the editorial column and in the news columns.

1. Is your newspaper an organ of a political party? If so, what? If not, what political beliefs does it express?
2. If your newspaper is partisan, can you find any evidence of its partisanship in its news articles?
3. Is your newspaper written for educated, thinking readers, or does it try to supply ready-made opinions for those who lack education and do not think? Search individual articles.
4. Does it lean toward the laboring man or toward the employer? Does it express a decided foreign policy? Is it strictly unbiased in its handling of the large questions of the day? Is it consistent in its policy? Is the same policy seen both in the news columns and in the editorials? Is it "honest"; does it have "courage"?
5. Judging from your newspaper study so far, how would you define "news"?

*Friday*

## ACCURACY EXERCISE

1. Make a list of the principal student organizations. Note the character of each organization, its purpose, its size, the time and place of its meetings, the time and methods of election of officers and members. Note spelling of unusual names. If possible note the age of each organization. Fix the list in mind and reproduce it by methods similar to those used with the list of teachers. later file it away for future use.
2. In class, the teacher will ask you to write some of these from memory. You will also discuss orally what you know of these organizations. Discuss the important news of the week and its significance.



## CHAPTER III

### NARRATION

All of the four general kinds of writing—narration, description, exposition, and argumentation—have their places in newspaper and magazine writing, but narration is closest to the true nature of journalistic writing, because it involves the telling of a series of events or actions. The journalist is primarily interested in events, and his love of the narrative form is so strong that he introduces action into almost everything he writes. Even his descriptions and expositions are interspersed with action. That is one reason why the journalist calls his articles “stories.”

**True Stories.**—But all the realm of narration is not open to the journalistic writer, when he is playing his proper rôle. Other story-tellers are not limited to facts nor constrained by truth; in fact, their very excellence often depends upon the amount of imaginative or fictitious action they develop. In writing short-stories, novelettes, novels, plays, scenarios, or any other kind of fiction, they depend almost entirely upon imagination for subject matter. The journalist, on the other hand, writes only *true* stories, or, at least tries to write the true stories of events that have actually taken place. All that is fictitious or imaginative is closed to him; he may not invent a single episode. Strange to say, however, the closing of the field of fiction, instead of hampering him, turns him into a field that is many times richer. The man who first said, “Truth is

stranger than fiction," might have added, "and more interesting." While the fiction writer is sitting at his desk racking his brains for fictitious events and imagined episodes, the journalist goes out into the street and finds a dozen thrilling human stories of real life. In each he finds his episodes and characters ready-made and so true to life that no critic can question his psychology. In being turned away from the imaginative field, he is forced to develop observation and understanding of life.

**Different from Fiction.**—With the imaginative field closed to him, the journalistic narrator must follow a different method in building his stories. The fiction writer starts with a purpose or a moral and builds up imagined action and episodes to illustrate it. The journalistic narrator, finding his episodes and action ready-made, depends upon his observation to pick up the various threads of his story and finds the meaning of the story after he has gathered the material. He is therefore much concerned with the real order of the episodes; it may involve the real meaning of the story. His method is inductive and he is as careful to gather and arrange facts properly as the scientist is to note and compute his data.

The process of telling a true story of real life involves: (1) investigation of the event to find out what happened; (2) study of the various actions and episodes to discover in what order they really occurred and how they are related; and (3) arrangement of the episodes in such an order, actual or otherwise, as will give the reader a true idea of the event. This takes us back to the subject of outlining. The action must be divided into its various stages and must be arranged in logical sequence. It is in this that skill is shown. Sometimes a story is told in

exactly the order in which the action took place ; sometimes it must be told in a wholly new order that will give a better idea of the relation of the episodes and their significance.

**Unity.**—In narration, unity means the telling of all the essential parts of the story and nothing else. It would seem quite unnecessary to speak of this, but the fact is that the action that a story-teller relates in his story is only a small part of the action that really took place. His selection shows his skill ; almost any event makes a good story if the proper parts of it are told, and almost any good story can be spoiled if the details are badly selected. The commonest offense in this respect is to tell too much, to wander from the subject. Suppose that you are telling the story of the robbery of a bank and the subsequent pursuit, which lasted three days before the robbers were captured. Out of the seventy-two hours that elapsed during the event, during only half an hour each day perhaps were the robbers and the police doing anything related to the theft and pursuit. During the other seventy and one-half hours, they were eating, sleeping, and doing other things that might really be episodes in other stories. The inexperienced writer tries to tell the reader everything that they did during the entire seventy-two hours ; he may, in fact, bring in other events entirely outside that time. The experienced writer, realizing that only the one and one-half hours contain "action" for his story, skims over the rest or omits it entirely. The same fault is evident in narrations profuse with unnecessary description and explanation. They remind us of tiresome jesters who start to tell an anecdote and spend half an hour upon preliminary explanation.

It is quite as serious, moreover, to tell too little as to

tell too much. Perhaps because they are so familiar with the story, story-tellers often leave out some of the essential action. Perhaps they forget to tell in the proper place that the police found in the bank vault a derby hat with initials in it. Later when the initials are used in tracing the robbers, the reader feels that some of the story has been omitted. Or if the writer drags in the fact with an apology, "I forgot to say," the effect is just as bad. The skill in story-telling is shown in preliminary planning so that the writer is sure that he is telling enough, and yet not too much.

**Full Length.**—Unity in narration also involves condensation or expansion of essential action. Any story is so rich in details that the writer may make its length whatever he will. The same story may be told as an anecdote, a short-story, or a novelette. This does not mean that essential action is, or is not, omitted. It concerns the amount of space devoted to each essential stage in the action. The idea may be illustrated by the difference between a full-length story and the synopsis which appears at the head of each installment of a serial story in a magazine. Comparisons of any installment with the synopsis that summarizes it will show that there is the same amount of action in each, although one occupies twenty times as much space as the other. But the synopsis covers part of the action by saying, "John refused the bribe," whereas in the story four pages are devoted to relating that bit of action, with conversation and by-play to enrich it. The same distinction is illustrated by the scenario of a play; the scenario that summarizes the entire action of the play may fill four pages; the full-length play may take 150 pages.

The distinction is mentioned here to show how modern writers get all the essential action of a story in short space at the same time taking advantage of the greater interest in detailed full-length narrative. They divide the action into a series of scenes or stages; they then select three or four of the most interesting and vital scenes. These three or four scenes they narrate in detail, at full length, including practically all the action and conversation that actually took place. Other scenes they condense into synopsis form. The resulting story is interesting because it is almost entirely composed of dialogue and action.

**Impression.**—The point or moral of a narrative is an important consideration. The journalistic narrator, because he is dealing with real life, cannot construct action and episodes to bring out a moral, as the fiction writer can. But the journalist does the same thing by putting his story together so as to carry out his impression of its meaning. Before he begins to write, he has decided what the story really means, what great truth of life it illustrates, and he unconsciously builds the story so as to give the reader the same interpretation. He does not comment or preach; he simply emphasizes the parts of the story that create the meaning he sees in it. In doing so he not only writes a story that means something but the single impression it gives ties the action together.

**Interest.**—In narrative writing interest depends upon many things. (1) Perhaps it depends most on the amount of real living action. Some writers tell a story in such a flat, lifeless way that it sounds like an exposition; another tells the story in a way that thrills and moves. The difference seems to depend upon the amount of action, life, and vividness that goes into *each* sentence, clause, and

phrase. And since action is told by verbs, the real source of vividness is usually in the verbs. If they are vivid, the story is vivid; if they are lifeless, the story is flat.

(2) The means of coherence—the way in which facts are tied together—has much to do with the interest. If the various stages are simply strung along in a series, one after the other, the reader does not get their relation. If, however, they are connected with relations of cause and effect, each will become essential and interesting. This does not mean merely a connection at the beginning of each scene. It means a logical coherence throughout every sentence and clause. The chief fault in narrations written by young writers is that the connectives which tie sentences together are usually “then,” “after that,” “thereupon,” etc.—words which indicate only a sequence of time. The skilled writer ties the thought together with relations of cause and result. He does not use “so” and “because,” necessarily, but he realizes the cause-and-effect before he begins to write and ties action together by sheer logic of his thought.

(3) The amount of full-length action, readable description, and concrete detail worked into a narrative is more responsible than anything else for its interest. To be interested in a story, we must be able to visualize it, to see the action just as if it were on the stage before us. For us to do this, the writer must give the setting and detail the movements and words of his actors so that we can see and hear them. That is why a story with much dialogue looks interesting; the reader, just by seeing the quotation marks, knows that the actors are going to do some talking, anyway, even if they do not move.

## EXERCISES III

### *Monday*

1. After reading the chapter, find a good narrative in the daily newspaper and be ready to discuss it in class on the basis of the above suggestions. Do not hesitate to criticize it; many newspaper articles are hastily written. Study the word usage.

### *Tuesday*

1. Find out about an event of the last few days, an accident or other unusual event, and put down on paper a list of all parts of the story that you know. It must be a true story, not an imaginary one. Make an outline of the stages in the action to show how you would tell the story. Perhaps gather more facts on an incident merely mentioned in the newspaper.
2. In class, discuss this outline. Also make a list of ten events that have come to your attention in the past week and would make interesting narratives if properly told.

### *Wednesday*

1. Select some larger true story in your city—the story of a person's career, a political fight, a love affair—and list the stages in the action. Make an outline of it. (Your father or other older person may perhaps tell you such a story.)
2. Choose five scenes in this story that might be told at full length, as if they were on the stage. Determine whether you could tell the entire story by simply relating these five scenes. How much other material is needed to make it clear?

### *Thursday*

### NEWSPAPER STUDY

### Kinds of News

While, in general, we may define news as "anything timely that interests a large number of readers," we find a different interpretation in various newspapers. No newspaper can

print each day everything timely that might interest its readers; it lacks the space. From among the events all over the world reported over its wires, it must select what it considers the best news—the most interesting. On this selection depends the most essential differences between newspapers. Some appeal to one interest and some to another. Some try to set us to thinking; some try to arouse our emotions; some try to teach us; some aim merely to amuse us. Certain editors try to find out what we wish to read and to supply it, whatever it may be; others believe that not everything we want is good for us and omit certain kinds of news as unfit. In the kind of news they select to print and emphasize, one may see on the front pages of our newspapers personalities as distinct as those on the faces of human beings. To know which is good and which is bad, we must learn to judge them. And just as a smear of dirt on a person's face is no index of his character, except as it indicates his occupation or his cleanliness, so the blackness of the headlines in a newspaper is usually a superficial indication; perhaps merely an aid to the newsboy who sells the paper. The real character is down deep in the selection and emphasis of news.

1. What types of subjects does the newspaper consider the best news? How many of its articles are worth while? How many are trivial?
2. To what extent does it aim to be educational?
3. What entertaining material does it publish? Is it vulgar or does it encourage good taste?
4. Does it encourage beneficial or harmful pastimes?
5. Could it be used in an English class as a model of writing?
6. To what extent does it support community progress?
7. Is it for thoughtful readers or frivolous; or does it try to reach both?



*Friday*

## ACCURACY EXERCISE

1. Add to the list of student organizations, prepared last week, the full names of the principal officers of each organization. Note after each name the time when the officer was elected and when his term expires. Try to fix this list in mind and later file it away for reference.
2. In class, after a written exercise on part of the above, the time will be devoted to discussion of news events of the week. Each student should be able to discuss current events intelligently and give their background. Careless reading and hazy ideas will not be countenanced. One must *know things exactly* if he is to write about them.

## CHAPTER IV

### BUILDING A NARRATIVE

The word "building" is used in the above title because the task before us is a matter of construction quite as much as a matter of composition. Many writers admit that they "build" expositions and descriptions, but insist that they "write" narrations; that is, they intimate that they tell a story just as it comes to them. Perhaps that is why so many poor stories are written. To succeed in narration, the writer must build his narrative out of separate parts, arranged after a definite scheme, and the only real difference between narration-building and exposition-building is in the nature of the parts.

**Gathering Material.**—As our interest is journalistic, rather than literary, we shall write only *true* stories of actual happenings. We shall not feel at liberty to imagine a single event or invent a single incident. Hence, the gathering of material is the first step, and it is closely related to detective work. Actual stories of real life are not spread out before us in their entirety. The writer is fortunate if one incident is opened up to him in full. Usually he has at first only a peek at the story and must hunt for clues and follow every thread to discover the other incidents. This tracing out and piecing together must be done painstakingly, for, if a single incident is overlooked, the entire aspect of the story may be changed. The writer's procedure resembles a trial in court because a trial

is the piecing together of a story to determine what really happened and who committed the crime; often the final verdict is instantly changed by the discovery in the last cross-examination of an incident not known before. Therefore, the writer must not be ready to judge the story or its characters until he has discovered all the facts. If he does, his prejudice and hastily formed judgment may blind him to the most significant incidents. He may often save himself from stopping his investigations too soon by thinking over every thread of the story and tracing the actions of each character separately from beginning to end. Since most events in human life are hitched together by cause-and-effect relations, the failure to discover a *reason* for some action or incident in the story will often lead to a search for the cause and the ultimate finding of another thread. The one admonition to follow is this: "Never begin to write or to outline the story until you are reasonably sure that you have all the facts."

**Organizing Material.**—The next step is to organize the material. This is a difficult task because there is so much material, and it is hard to know what is essential. For most writers the best method is to work out the story on paper just as if one were solving a puzzle. One may jot down in a row all the incidents in the story, or one may jot down in parallel columns the incidents in which each actor plays a part. Such a list will insure the inclusion of all the incidents. Or the action may be pictured graphically by a series of lines, each representing an actor, with intersections to indicate the points where the various characters meet in the same incident. It may be well to tell the story to some one, watching for the incidents that seem to interest him most and trying to discover what he does not under-

stand. After this list, or diagram, has been made, the writer must then decide what parts are essential and really needed for a clear understanding of the story.

**Outlining the Story.**—If one were writing a summary of the story, like the synopsis at the head of an installment of a serial novel, he would simply narrate the events indicated in his outline. But this would not make a very interesting narrative. Only *concrete* action and dialogue make a narrative interesting, and the writer must tell some parts of the story *full-length*—that is, with all the action and dialogue that took place. But unless one is writing a novel, it is impossible to tell the entire story full-length, and in a short narrative one must select *parts* of it to tell in full. The easiest way to do this is to divide the narrative into scenes—the two, or four or five scenes in which most of the significant action took place. If these scenes are told in full, with action and dialogue, not much more is needed to make the narrative complete. This idea will be clearer if the writer imagines that he is writing a play, for in that case the entire action must be presented in four or five scenes. To outline the narrative, therefore, select several scenes at the major points on the outline to be written out full-length; intermediate action will be summarized in synopsis form, or by the dialogue in the major scenes.

**Where and How to Begin.**—It is not always wise to tell the story in chronological order. As any narrative is only a section of life lifted out of a continuous cycle—just a few hours out of the lifetime of the various characters—it really has no definite beginning or end. The characters lived before the story and most of them will probably live afterward. Supposing that the actual narrative begins

at 2 o'clock on October 26, what is to be done with the many years preceding that exact moment? The past is not really a part of the story and yet it is necessary to an understanding of the story. Many a narrative, in fact, hinges more on the past than on the incidents in it. To present the background, therefore, there is always an "exposition of the past" to be taken care of and also the problem of deciding where the narrative shall take up the cycle of the characters' lives. It is certain that it would hardly be wise to begin earlier than the first scene indicated on the outline. Whatever went before that can best be worked in as explanation. Even so, if the early part is to contain significant action, it is not always best to begin even with the first scene. Sometimes writers begin with the last scene and relate earlier scenes later—like a "cut-in" in a moving picture drama. Or they may begin in the middle, then go back to the beginning, and finally reach the end. It all depends upon the particular narrative. This much is true, however: the writer should not write a word of his story until he has made a definite outline of its entire course.

In other days writers of narrative often began with a sketch of the past—an exposition of what went before. Some writers do so now, although they are running the risk of making the beginning uninteresting. Modern writers usually plunge directly into one of the scenes. They begin with action, get the story under way, and give the exposition later. A remark made by a character or a bit of action is often used as a start-off. Or the beginning may be a description of the scene. The method is somewhat unnatural and therefore must be done with great skill. However it is done, it is well to plunge into one of

the full-length scenes first, simply to get action into the beginning.

**How to Make a Narrative Interesting.**—There are, of course, many ways of making a narrative interesting. Some of them are so subtle that they cannot be described; they are simply evidence of the ability of the "natural-born story teller." Some, however, can be imitated. One, for example, is the method of handling descriptive and expository matter. One writer stops his story when he has something to explain; another works in the explanation without slowing up the action. The second is of course more effective, but how is it done? It is a question of writing no sentence that does not contain action; by making each sentence a part of the narrative. Once a sentence appears that merely explains, the action hesitates. But how can explanation be injected if no sentences are devoted to it? The answer is that it must be subordinated grammatically just as it is subordinated in interest. While the principal verbs of the sentences are relating action, subordinate clauses, phrases, adjectives, and adverbs bring in the explanation. Thus, while the reader looks directly at the action, the background steals into his eyes without his knowing it. The writer does this by knowing his story thoroughly and telling it straightforwardly, injecting incidentally whatever explanations are needed to make each bit of action clear.

**Point of View.**—Another way to make a narrative interesting is to tell it from a definite point of view. Unconsciously readers wish to have the feeling that they are watching the action. Since one cannot be in a number of places at once, he finds it difficult to imagine himself in several places as he reads. He is more interested if the

writer allows him to see where he is. This can be done by the use of a definite point of view. Perhaps it is the point of view of a witness or of a character in the story. The prime necessity is that the writer shall determine in advance what the point of view is to be—through whose eyes the story is to be seen—and keep that point of view throughout.

**Characters.**—To make the characters living and real is another device. Readers are only mildly interested in “a man,” but if it is a certain individual whom they can see, they will be interested in watching him. This does not mean that one must stop and describe each character with a biographical sketch and Bertillon measurements. There is an easier way. If the writer will but get acquainted with his characters before he begins to write so that he knows them thoroughly, their words and actions will be so typical that they will be real and live in the story. A good method is to write biographical sketches and descriptions of the characters before you begin the narrative. Throw away the sketches, of course, but the preparation will give you a picture of the characters.

**Dialogue.**—Actual conversation is almost absolutely necessary in narrative. It is not only concrete but it “looks” interesting. Three words spoken by a character will often tell more of the story than a page of laborious explanation. But this dialogue must be true to life. The characters must not only say the things that are needed to make the story progress, but they must talk in their own characteristic ways. If a lawyer of dignified mien talks in street slang or a street urchin quotes Latin, the unreality of the dialogue makes the reader laugh and forget the story.

**Knowing What to Tell.**—But, after all, the chief thing in a narrative is to know just how much to tell and how much to omit. Unless something is left to the reader's imagination, he is not interested. One way to judge this is by "trying out" the narrative on someone who will point out the parts that are unnecessary or not clear. Or the writer may take it for granted that he has told too much and condense the story anyway. If, after it has been completed, it is 4,000 words long, it is safe to say that it will be improved by being condensed to 2,000. Such a process will not only eliminate repetitions, but will also do away with all sentences that contain no action.

#### EXERCISES IV

##### *Monday*

1. After reading the chapter, select a narrative from a newspaper Sunday magazine or a current magazine and outline a criticism of it to be delivered orally in class.

##### *Tuesday*

1. Outline a narrative of one of the stories worked out last Wednesday. Choose several scenes to be told in full and decide which scene should open the narrative. Make a list of possible points of view from which the narrative might be told.
2. In class, give orally a description and biographical sketch of each of the important characters in your narrative and a brief synopsis of the story's background—the past events that must be worked in to make the narrative clear.

##### *Wednesday*

1. Put the sketches and descriptions away and begin writing the story. Take up each scene alone and write it as a separate piece of composition. Then put the various scenes together in proper order and write whatever sum-



mary, if any, is needed to tie them together. Go over the story and cross out enough unnecessary parts to reduce its length by half. (If there is not enough time to write the entire story, write one scene—the first or the climax.)

2. In class, study the beginnings of the various stories.

*Thursday*

## NEWSPAPER STUDY

### The Writing Staff

Few readers have any definite idea of the tremendous amount of writing that goes into a newspaper or of the elaborate system required to handle it. They do not remember that in a newspaper, prepared completely and issued once each 24 hours, there may be enough reading matter to fill several books. The great variety requires a staff organized on the basis of the kinds of things printed, usually somewhat as follows: All reading matter outside the editorial page is under the direction of a managing editor, and each special part is directed by subordinate editors. The city editor, for instance, is responsible for the gathering and writing of all news of the home city, and he is assisted by a number of reporters, as well as a group of copyreaders who correct, or edit, the "copy" written by reporters, as well as write headlines for it. Perhaps there are also rewrite men to handle stories telephoned by reporters. All news matter that comes from other cities (usually designated by a dateline) is handled by a telegraph editor who directs the correspondents in other cities and selects from the material supplied by press associations. Besides these two definite "city" and "telegraph" staffs, the managing editor employs a number of special department editors to prepare society, sports, woman's page, markets, and other special branches. He also purchases special articles and features from free-lance writers or syndicates. While his "news" staff prepares the news pages,

another "editorial" staff, under an "editor-in-chief," writes the editorials and gathers the material for the editorial page.

1. Notice the amount of space filled by each of the workers mentioned. Measure it up by the column-inch.
2. What newsgathering agencies assist the staff, as evidenced in the paper?
3. Estimate the number of words in the newspaper, exclusive of advertising. Compare it with the number of words in a novel.
4. Estimate the number of individual letters in the newspaper, outside of advertising. If it takes a printer two minutes to set by hand a single line of type, how long would it take him to set up the reading matter of one issue?
5. How many articles originating in the home city and how many from outside are printed in one issue? How many men do you think would be needed to write them?

*Friday*

#### ACCURACY EXERCISE

1. Make a list of the full names of all class officers in school, together with time and manner of election and probable end of term. After trying to memorize the list, file it away for use in some future article.
2. In class, reproduce above list from memory. Current events. Discuss also the similarity between the organization of school classes and the various kinds of democratic government in various nations.

## CHAPTER V

### PARAGRAPHS

Paragraphing is an important matter in journalistic writing, perhaps more important than in other kinds of writing, as we found in our writing of narratives. The purpose of paragraphs in any writing is to break up an article into its logical divisions so that the structure and thought will be easy to grasp. If articles were not divided into paragraphs, only the closest reading would divulge the steps by which the idea is built up; lapse of attention for a moment would drop the thread. In journalistic writing such a physical indication of steps and divisions is even more necessary than in other kinds of writing.

But before an article can be divided into paragraphs on this basis, its content must be divided logically into parts and steps. There is the obstacle. Bad paragraphing usually results from lack of arrangement of material. A well-arranged article falls into paragraphs so naturally that the writer need not give the matter a thought; ill-arranged material cannot be paragraphed logically. Evidently, therefore, before attacking the paragraph problem, we must make a study of the planning and arrangement of the paragraph.

**Planning.**—The first step in any writing, no matter of what kind, must be a preliminary plan or outline of the material, or else the article will be formless, muddled, and meaningless. The importance of this is emphasized here

because many persons think that, when they undertake journalistic writing, they can bid farewell to the troublesome outline. On the contrary! No journalistic writing that is of any account is done without a preliminary plan. The writer may not always place the outline on paper, but he works out in his mind. And the beginner had best place it on paper to be sure that none of it gets away.

The making of an outline is simple if considered in the proper light. No detailed formula need be followed. The problem is simply one of marshaling the facts and details that make up an article. In marshaling them, the writer aims both to make their relations clear and to emphasize the most important points.

The first step is to separate the material into its main divisions—to make a list of the main subjects to be discussed. Then, one by one, these main divisions should be subdivided into their sub-parts; on the outline this appears as a list of subheads under each of the main heads. Perhaps some of these subdivisions will need to be divided into their subdivisions. The finished outline is merely a list of divisions, subdivisions, and sub-subdivisions, etc., set down on paper in such a way as to make the relations clear. In some kinds of articles each item will be merely a word; in others each item will be a sentence.

**Sample Outline.**—For example, the following is an outline of an article that analyzes the enrollment of a state university with reference to localities from which students come. The lettering and numbering simply assist in making relations clear:

#### A. Introduction

1. Fewer foreign students
2. More students from other states

**B. Foreign students**

1. Total is 27—only one from warring nations of Europe
2. Orient sends largest number
  - (a) China sends 12
  - (b) Japan, 2
  - (c) India, 2
3. Other parts of this continent represented
  - (a) Canada sends 4
  - (b) South America, 1
  - (c) Mexico, 1
4. Europe sends 5
  - (a) England, 1
  - (b) Spain, 2
  - (c) Sweden, 2
5. Comparison with last year
  - (a) Total was 42
  - (b) There were more from Europe

**C. Other American states represented**

1. All except three; they send 909 students
2. Middle West leads with 724
  - (a) Indiana is first with 327
  - (b) Illinois is second with 138
  - (c) Other Middle Western states
3. Far West sends 98
  - (a) California is first with 42
  - (b) Other far western states represented
4. East sends 67
  - (a) New York leads with 43
  - (b) Other eastern states represented
5. South sends 20
  - (a) Kentucky is first with 14
  - (b) Other southern states represented

**D. Residents of the home state**

1. All counties except three are represented
2. Leading counties
  - (a) Richmond sends 783
  - (b) Fairview sends 462
  - (c) Bryant sends 79

3. Counties least represented
  - (a) Grove, 2; Holly, 1; Forest, 1
4. Sections of state
  - (a) South sends most
  - (b) Northwest is second
  - (c) Very few from northeast

The above is an outline of an expository article. As an example of the arrangement of material for a narrative, we may outline a story that appears in Chapter XV, as follows:

- A. Scene at beginning of action
  1. Apartment house almost empty
  2. List of tenants at home
- B. Beginning of action
  1. Baby's crying awakens Mrs. Littleton
  2. Two try to escape; awaken Sterling, the roomer
  3. Woman overcome by smoke; husband tries to revive her
- C. Quick action of roomer
  1. Finds rear hall in flames
  2. Fires revolver through window to call help
- D. Attempt to escape
  1. Littletons are overcome and fail
  2. Sterling reaches street and saves baby
- E. Help arrives
  1. Neighbor awakened by shots; calls firemen
  2. Other neighbors keep Sterling from rushing back
- F. Rescue completed by firemen
  1. Fire companies arrive and begin work
  2. Two firemen rescue Littletons
- G. Summary of results
  1. Total loss, \$30,000; caused by spontaneous combustion

Once the outline is made, paragraphing takes care of itself. The outlining has divided the material into units,

and each block becomes a paragraph. If the article is short and simple, each main division (*A, B, C, D*, above) may make a paragraph. Each of the subdivisions (1, 2, 3, 4) will then be a sentence. If the article is long and detailed, the numbered subdivisions may be the basis of paragraphing.

**Unity.**—Such an arrangement is the basis of unity. Each paragraph, like each sentence, becomes a unit, or block, which is concerned with a single phase of the subject. If the material is well arranged, these units will be almost equal in size and the paragraphs will be of similar lengths. In journalistic writing this blocking out often aims to make each paragraph so self-sufficient that the paragraphs may be shifted about to bring certain subjects nearer the beginning and to alter the emphasis. Whether or not such is the purpose, no writing is good unless it is carefully blocked out; the hit-or-miss, conglomerate arrangement seen in some writing is a sign of carelessness.

**Length.**—Paragraphs in journalistic writing are usually shorter than paragraphs in other kinds of writing. To prove this, one need only count the words in an ordinary literary paragraph and in a newspaper paragraph. It will be found that the literary paragraph averages more than 150 words and is often 250 words long. In newspapers the average length is about 75 words. There are two reasons for this: (1) While the journalist writes he is continually thinking of the appearance of his writing in print and wishes to give it an interesting "look." Short paragraphs "look" more interesting because they afford more breaks in the solid type matter. (2) The journalist is usually writing for a publication the columns of which are very narrow, and the narrowness causes his short paragraphs to

be stretched out and to appear much longer than they really are.

Shorter paragraphs in journalistic writing should be attained, not by the haphazard method of simply beginning a new paragraph more often, but by such a systematic method as that described above. The only difference is that smaller units are selected.

**Emphasis.**—The beginning and end of a paragraph are its most emphatic parts. Moreover, in journalistic writing, the beginning is considered more emphatic than the end. But what is the most important sentence or part in the paragraph? Fortunately this is easy to decide, for in every well-written paragraph there is always one sentence, known as the *topic-sentence*, which sums up the content of the paragraph. This topic-sentence is the one to be emphasized. Literary writers and essayists lead up to the topic-sentence and place it at the end. Journalists usually place it at the beginning and devote the rest of the paragraph to explaining it, since it is always the journalist's custom to begin with the best thing he has to say and to give details later.

Another idea is added to this in journalistic writing. Since this writing aims at an attractive "look" in type, the journalist usually tries to say something of import in the first few words of the paragraph. The indention of the paragraph makes the first line stand out and catch the reader's eye. The writer takes advantage of this by placing in this first line a statement or group of words that will hold the eye and interest the reader in delving into the paragraph.



**EXERCISES V****Monday**

1. After reading the chapter, select a long, involved article in a current newspaper and prepare a careful outline of it. Can you suggest improvements in the author's outline? What is the basis of his paragraphing?

**Tuesday**

1. Make a careful outline of material for an article on one of the following subjects:
  - (a) Analysis of the enrollment in the school, as regards classes, sex, age, courses of study, nationalities, etc.
  - (b) Analysis of the business of the city, as regards number of merchants, lawyers, doctors, dentists, teachers, etc. (See tables in city or telephone directory.)
  - (c) An article on the growth of the school during the past ten years in size of student body and teaching staff.
  - (d) A narrative of your most interesting vacation trip.

**Wednesday**

1. Write an article on the basis of the outline prepared yesterday, paragraphing after the logical system suggested. In class, discuss the paragraphing method and its success.

**Thursday****NEWSPAPER STUDY****The Mechanical Force**

Instead of speaking of a newspaper establishment as an "office," we should call it a "factory" for it usually contains as many machines and workmen as a fair-sized plant, all engaged in manufacturing thousands of newspapers daily. To set the type the newspaper has from two to fifty linotype machines, each of which costs perhaps \$3,500 and must have a skilled operator. Though these machines set most of the

type, the plant must also employ many printers to set advertisements and to make up pages. These constitute the composing room. After the pages of type and linotype slugs are made up, they must be reproduced in curved stereotype plates by another force of men working with costly machines. Then these plates are clamped on the rolls of huge presses, as large and costly as railway locomotives, which devour rolls of paper and turn out thousands of finished newspapers—printed, cut, folded, and counted. Some metropolitan plants also have engraving shops to make pictures, rotogravure and color presses for special supplements, mailing and addressing machines, and scores of automobiles for delivery. The machinery in a small city newspaper may be worth from \$50,000 to \$100,000; in a metropolitan newspaper it may amount to millions. The mechanical workers employed are more numerous and more highly paid than the editorial workers. This means capitalization, careful business methods, and dividends, as in any other factory. And the 2 or 3 cents that you pay for a newspaper does not pay for the unprinted white paper in it.

1. Notice the various kinds of lines and symbols used on the front page of a newspaper, remembering that a piece of metal is required for each.
2. Is your newspaper extensively illustrated? Are the pictures half-tones or line engravings? (See Part II, Chapter II.)
3. Are there many typographical errors? How many per column?
4. How many copies are sold each day? Could you estimate the number of feet of a roll of paper required for the issue each day? (The roll is two pages wide.)
5. How many editions does the newspaper publish daily?
6. A Saturday trip to a local newspaper plant will aid your understanding of the mechanical problems.

*Friday*

## ACCURACY EXERCISE

1. Make a list of the members and officers of the board, trustees, or regents that govern the school. How and when are they elected or appointed and for what term? How long has each of the present members been on the board, and when will his term end? What are the board's powers and duties? Where does the money come from? How is it appropriated, and how much is spent each year? It is likely that the board issues an annual report which contains these facts. Try to fix them in mind and file them away.
2. In class, memory test and current events. Discuss also which of these names has appeared in the newspapers recently and in what connection. Are any school or college problems now in the public eye?

## CHAPTER VI

### NARRATIVES WITH A PURPOSE

We are returning to narrative writing, as we approach the special types of newspaper articles, because the narratives that we wrote before were not precisely journalistic in all respects. They were rather the literary type of narrative in that they were told in the natural chronological sequence of events. Now we are ready to build upon this practice by selecting from among the many methods of narration those that are most often seen in the newspapers.

Furthermore, our narratives were not timely or newsy. If a narrative is to be of value to a newspaper, it must itself contain timely news or it must have a direct relation to news. However interesting a story may be in other respects, it is of little use to a newspaper unless it concerns an event that happened today or yesterday, or is being talked about today. Timeliness bars out many of the stories we have written, for they happened too long ago to be news today.

Once one has this idea of newspaper writing—and of all journalistic writing, for that matter—he is ready to write narratives with a journalistic purpose. Pure news is always an event of today—timeliness makes it journalistic material—and events of other times are not news or journalistic material unless they can be told in connection with an event of today; that is, “hitched to” today’s news.

When an ocean liner sinks, for instance, newspaper writers do not stop with the news of the event, the story of the catastrophe alone. Depending upon the interest that the catastrophe has aroused, they write articles on the history of the vessel, other similar sea disasters, legislation relating to shipping, the captain's biography, personalities about the passengers, and a score of other "ends" more or less directly related to the event. Not one of their articles is really news except as it is related to the event, and not one was of journalistic use yesterday or will be worth printing day after tomorrow. A scrutiny of any newspaper's columns will disclose a vast amount of such material which is simply "hitched up" to the news. This is called "feature material."

One kind of feature material is the short narrative that is commonly called the "human interest story." Sometimes it is newsy in that it tells of an event that happened today; again it is newsy in that it is related to an event of today. But it does not fulfill the requirements of pure news because the information in it is not significant. It is worth printing because it arouses a laugh, a smile, or a bit of sympathy. The journalist's confession that it is not really news is indicated in the way he writes it; he does not cast it into the more or less conventional form in which he presents significant news. We shall try writing this kind of story first, because it affords excellent practice in narration and will prepare us for writing more significant narratives later.

**Human Interest Stories.**—The distinctive character of a human interest story depends upon its purpose, its appeal. It does not present news; that is, it does not try to tell the reader about some current event of which he should know.

It tries simply to tell a more or less timely story to amuse him or to appeal to his sympathy or humor. If a blind beggar's dog, for instance, so far forgets his duty as to run off and play with other dogs in the courthouse yard, instead of leading his master home, there is no particular significance in the event to make it news. But if it happened today and can be told in such a way as to amuse the reader, it is worth printing. It might be worth even more if it were told in such a way as to arouse sympathy for the poor blind beggar so that someone would show him how to earn a living. Even though it happened a year ago, it might be worth printing today, if it could be related to something the public is talking about—a home for unfortunates, perhaps. But it is not news; it is a human interest story.

That is why human interest stories are classed here as "narratives with a purpose." Their purpose is to use some of the little events in life to arouse a bit of human emotion in the reader, to break up the monotony of serious writing on important events. They touch the heart because they are human and deal with events that arouse the reader's imagination. What the appeal will be depends upon the writer. One writer might tell the story of the blind man's dog in such a way as to set the town laughing; another might bring a lump to the reader's throat; another might arouse the fighting instinct and lead his readers to desperate deeds. The writer must decide in advance to what emotion he wishes to appeal.

But before we try to write human interest stories, we must study some of them to see what their subject matter is and how they are written. The best place to study them is in a large city newspaper, but for convenience a few are printed here, classified in a general way.

**Commonplace Incidents.**—The subject matter of this story is just an everyday incident in which the reporter saw some human interest. If you strip away all except the event itself—as the writer would do in treating it as news—you will find that it amounts to little:

Two English themes, slightly smoked, were handed in at the university today.

A spark from an energetic chimney set fire to the roof of a student rooming house at 1056 West Henry street about 8 o'clock last night. The fire spread down through the walls so quickly that Henry Smith and Colton Brown, two freshmen who lived up under the roof and were the only tenants present, made a flying escape with a few college pennants in each hand.

As a fire truck rounded the corner and a crowd of students, coatless and happy, gathered to enjoy the thrilling scene, Freshman Henry was reminded of something by a green eyeshade and a fountain pen in the hand of a nearby spectator.

"My theme is on the desk," he groaned. "I'm a goner. It's a flunk if it isn't handed in tomorrow."

"So's mine. We got to get 'em," agreed Freshman Brown, and he disappeared through the front door of the burning house two jumps ahead of the firemen.

Five minutes later he reappeared, via the rear fire escape, wet-eyed and happy, waving two painfully prepared but slightly smoked compositions. The fire met defeat as it reached the second floor but left the freshmen's room a total loss.

Dr. Theodore Hall, English instructor, remarked this morning that smoked themes are as good as fresh ones if handed in on time.

**Unusual Incidents.**—This story is interesting mainly because it relates a happening that is not likely to come to everyone. Also, in this story the fact that one actor in the little drama is a man of great prominence adds to the interest:

TARRYTOWN, N. Y., Oct. 14.—John D. Rockefeller gave two bright new dimes to a sweet-voiced little girl who sang "Mother o' Mine" to an accompaniment by ferryboat musicians while the nation's wealthiest man was crossing in his automobile today from Nyack to Tarrytown. The child was in an automobile with her parents.

Mr. Rockefeller ordered his chauffeur to let down the window of his car when the girl began singing and sat listening intently. After she finished her first song, which was "Love Is All," the Oil King applauded vigorously, and thereafter the girl sang to him directly. She sang three songs before the ferryboat reached Tarrytown.

As the boat swung into her berth, Mr. Rockefeller searched his pockets and produced the two new dimes. His chauffeur handed them to the small minstrel. Miss Virginia Denike of Hastings—that was her name—bowed prettily and told Mr. Rockefeller that she would have the coins pierced to wear round her neck on a ribbon.

**Children's Doings.**—Almost anything that children do interests their elders, and many a newspaper narrative has no other reason for existence than interest in children, as the following:



Little Harold, 13 years old, tired of the irksome duties of a private school in Racine, Wis. He was also homesick. Packing up his belongings, he ran away. When he arrived at his home in Chicago, he found his mother gone, house locked, and all of his friends out of town. A neighbor told him that his mother was in Kansas City visiting a relative.

Harold had never been in such a predicament before and decided to talk to his mother about it. Accordingly he told the long distance telephone operator about his trouble. In a few minutes his mother was on the wire.

This is the mother's half of the conversation which lasted about forty minutes at the rate of \$2.75 for the first three minutes and 90 cents for each succeeding three minutes.

[Several paragraphs of her instructions to Harold about getting the house key, finding something to eat, opening the kitchen cabinet, going to Aunt Mollie's house, hunting up clean blouses, apologizing to his teacher and explaining why he ran away from school—all of this is quoted verbatim in the original story.]

And then Harold's mother consumed six minutes in telling her offspring what she might do to him when she got home if he did not go directly back to school. Then she talked to the telephone rate clerk.

"What's that you say? I owe \$13.55. I never heard of such robbery." The conversation ended.

**Animal Stories.**—Our interest in animals is a close second to our interest in children. Many stories capitalize this interest; often to arouse pathos, as in the following:

Yellow he was and insignificant looking but he was having the time of his stubby-tailed life chasing big black bugs under the light at Howard and Sixth avenues—and eating them.

There was no one to tell him to go home, this little mongrel dog, hardly more than a pup, left to shift for himself in the great, big world. But the plenitude of big black bugs kept him occupied and kept his little ears wiggling. There were so many bugs that he could hardly tell which one to go after next—he didn't see or hear the street car.

The little yellow body was mangled, but he was still alive after the car rattled on and he was howling with pain. Joe Lasley, patrolman, saw the pup disappear in the shadow of the car, saw the little twisting shape after the car went on, and heard the howls of agony.

"Poor little feller," said Joe. He crossed over, reaching under his coat as he walked. There was a shot and the howling hushed. An hour afterward, the man sent to haul the mongrel away came along Lasley's beat looking for him.

"Lasley, I've got another dog for you to kill," he said. "Come on back here."

A big black dog stood over the body of the little mongrel. Lasley had seen him standing not far away before. As they approached, the big dog was looking first up and then down the street, whining. When he recognized Lasley, his whine became a bared-tooth growl. He snapped and the men retreated.

"No, you ain't got any dog for me to kill," Lasley announced. "You go along. I'll watch him. He ain't got no tag, and

I suppose he ought to be killed. But I ain't going to do it. There ain't no politics in his sort of friendship."

When Lasley passed the last time for the night, the big dog still stood over his little mongrel friend. He growled and then the growl trailed off into a whine of canine grief. The garbage man hauled away the little body the next morning.

[From the *Kansas City Star*.]

**Humorous Stories.**—Many of these little newspaper narratives make an attempt to be humorous, but there are dangers to be avoided. If the humor is overdone, it may turn into a tiresome attempt to be "funny." On the other hand, it may make fun of someone in a harmful way. There is enough good humor in the world without that. The following seems to avoid both dangers:

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"I heard him sinking through the sidewalk," was Mr. Kladavich's startling announcement.

"You what?" inquired Judge Morgan with an air of scientific interest.

"I heard him sinking through the sidewalk," repeated the witness. "I was on top. He was underneath in a café or

something and he was sinking. What it was he sunk I can't remember."

"That is my trouble, judge," observed the defendant. "Nobody can remember the songs I sing—not even myself. If I could remember them I'd make a fortune. I have a fine mouth for music—two more wisdom teeth than Mary Garden—and my ears are larger than Muratore's. But my auditory memory, if I may call it such, is very poor. It has led me into many troubles.

"Once in a misguided moment I learned to sing in a language peculiarly adapted to song—the Singalese. But now I can remember it only subconsciously. The songs that I sing are beautiful, but not lasting. I can never recall them."

"What was he singing when you picked him up?" inquired the judge of Officer Donovan.

"It sounded to me like 'Ireland Must Be Heaven,'" replied the policeman. "It was the most mel-odious singing I ever heard."

"Ah, yes," mused Mr. Charris, "I always sing those light songs when illuminated. I love that one because I am a harp."

"You're a lyre," corrected Policeman Donovan.

"Give the singer the air," suggested the judge. [From the *Chicago Daily News*.]

**Pathetic Stories.**—Probably most human interest stories are pathetic because pathos appeals to a deep emotion. There is great danger always that the pathos may be overdone and become ridiculous. The sure test, however, is whether the pathos really exists in the situation. Test the following:

Drums will beat a last "retreat" for Patrick Fay, 70 years old, who died yesterday "in the service of his country." It was his third war, his friends say, and he is deserving of fitting honors.

In '61 and again in '98, "Pat" Fay followed the flag. With the same spirit last summer he offered himself to his country. He was too old, officials declared, but he begged for anything to do. They made him night watchman at the quartermaster supply depot at Thirty-ninth and Robey streets.

Like an ever-watchful sentinel he made his rounds. On his last trip yesterday he thrust his head into the elevator shaft to see where the cage was. It descended and struck him. He died in St. Anthony's Hospital. "Pat" lived at 4437 North Maplewood avenue.

## EXERCISES VI

### *Monday*

1. After reading the chapter, clip all the human interest stories you can find in a few issues of the daily paper. Classify them. Be prepared to discuss their appeal. Are they interesting and effective? (If the newspaper contains no such stories, find human interest passages in other news articles.)

### *Tuesday*

1. Make a list of ten incidents you have seen about town or school in the last few days that may be made into human interest narratives. They must be true stories, and to watch for them will develop observation. The zoo or railway station is a good place to look for them.
2. Point out those on the list that might be related to a topic of current interest to increase their value. Classify them as humorous or pathetic.

*Wednesday*

1. Sum up one of these incidents in one sentence so as to point out the appeal to be sought. Write such a sentence for each of the ten. In class, these will be tried out on the board and possible elaboration will be discussed.

*Thursday*

## NEWSPAPER STUDY

**The Business Office**

Like any factory a newspaper plant has a business staff to handle purchases, sales, and bookkeeping; in fact, the business staff may exceed the editorial staff in size. The novel part of its organization, however, is that it has two distinct sales departments—one to sell the manufactured product and the other to sell a by-product, advertising space. The entire staff is under a business manager and is divided into three branches: circulation, advertising, and bookkeeping. The circulation manager, with his staff of solicitors, distributors, mailing room men, carrier boys, truck drivers, has the double duty of developing sales and of making deliveries. While seeking new subscribers and purchasers, he must manage a complicated system of mailing to individual out-of-town subscribers, of shipping bundles to out-of-town distributors, of catching trains with various editions, of organizing newsboys to sell on the street, and of delivering to city subscribers. But for all his work, the circulation income barely pays for the white paper and the chief income is obtained by the advertising manager and his solicitors who sell space to local and out-of-town advertisers. The advertising really supports the paper, but advertising cannot be obtained unless adequate circulation has been built up through popular editorial matter and adequate sales. The financial side of newspaper making is thus complicated by the interrelation of various efforts, by the small sums handled in sales, and by the fluctuation in advertising and circulation through popular whim or business condition.

1. Study the display advertisements, noting the variety of enterprises, sizes, arrangements, illustrations. What proportion of the newspaper's total space do they occupy?
2. How many want-ads are there? At the published rate, what is the approximate revenue from this source?
3. From the published price and circulation, less about one-half for distribution, what is the daily revenue from circulation? How many day's sales total the cost of one linotype, \$3,500?
4. Can you see any efforts to get circulation outside the home city?

*Friday*

## ACCURACY EXERCISE

1. Make a list of the executive and administrative officers in your city government. Which are elective and which are appointive? What are their terms and when are the elections held? What are the names of the present officials? To what political party does each belong? How long has each been in office and what are his duties? As sources of routine city news, what records or information does each have? Go to the city hall, visit their offices, and note the number of employees. The city clerk will probably give you a printed list of city officials. Memorize these facts and file them.
2. In class, written memory test and discussion of the above. Which of these have been mentioned in the newspapers this week? In what connection? Compare the council form and commission form of city government.

## CHAPTER VII

### WRITING HUMAN INTEREST STORIES

Once one has a good idea of human interest narratives, it is easy to find plenty of material to write about. It is all a question of seeing interesting happenings. It is not an exaggeration to say that in a walk down a busy street one should see material for one human interest story in every block. The difficulty is that, whereas one writer sees two stories in each block, another does not see one all day. The latter person "sees" as many of them but does not realize their possibilities. He is lacking in the sympathy and understanding that make all life interesting. Even the most alert person may not always see the narrative possibilities at once; it is often necessary to develop the habit of observation.

But with the subject matter in hand and an understanding of its meaning, the more simply and unaffectedly the story is told, the better it is likely to be. To acquire this desirable simplicity and to get the right point of view, it is well to know exactly to whom you are telling the story. If you simply write it to anyone, it is likely to be rather pointless, but if you tell it to a particular person, a class-mate, for example, you will know just what to say to interest him. So in all newspaper writing one may gain point by writing "to" a particular reader.

The telling of a human interest story is just the same problem as the writing of any narrative, for example, the



narratives studied in preceding chapters. The material must be digested and outlined. If the story is told in the form of full-length scenes, rather than condensed synopsis, it is likely to be more interesting.

**The Beginning.**—Ordinarily the most important part of a human interest story is the beginning. In all journalistic writing, for that matter, the beginning is important because it must attract the reader. The writer must think of the reader as glancing through the newspaper looking for something interesting. As the reader glances at the various articles he reads only the beginning, and, unless that interests him, he probably goes on to the next. This does not mean that the beginning need be startling—just interesting. There are, of course, hundreds of different beginnings; the more original, the better. It is safe to say, in general, that description or exposition make poor beginnings. The best start-off is one that contains action or a promise of action. Some of the possibilities follow.

**Direct Quotation.**—Many effective human interest narratives begin with direct quotation of a remark made by one of the actors in the story. This beginning is good because the quotation marks contain a promise of something concrete:

"If Ah's ever arrested again, Ah sure is goin' to hire a lawyer."

Mose White, the gentlemanly Negro forger, says he is just as sure of it now as he will be in six months—when his sentence is finished. In vain he tried to act as his own counsel in municipal court this morning, and not all his white gloves, grey spats, silk hat, or even his freckled shirt availed him.

**Action Beginning.**—A sentence or paragraph containing action attracts the reader at once, but this requires explanation later that must be handled in such a way as not to stop the action.

Mickey Duggan, who lives down close to the Gowanus Canal, where the oil drippings make little rainbow patches in the turbid water, was not at school today. About 10:30 o'clock he caught his small sister Maggie by a grimy hand and ran so fast up Fourth street with her that Maggie's stockings fell down.

"De coicus!" he yelled, and his eyes were big and glistening with excitement.

**Summary Beginning.**—In the beginning that sums up the meaning or some part of the story the chief requisite is that it shall contain a promise of much more than it tells. It should arouse the reader's curiosity:

It's not easy for the layman to judge from the countenance of an elephant whether he is happy or unhappy, embarrassed or perfectly at ease, but twenty thousand or more "kids and kiddies" who crowded into Fenway Park this morning would all agree, if such a question were asked them, that "Molly," "Waddy," and "Hony" thoroughly enjoyed the process of naturalization that made them duly constituted residents of Boston forever.

**Generality or Moral.**—The same idea is often carried out by means of a statement of the meaning or moral of the narrative. This must be done well, for readers generally do not like to have morals pointed out to them:

Fate dealt harshly with George Mears, lifetime convict, today after leading him to his downfall with rosy promise of freedom and a few years of happiness.

**Question Beginning.**—If the reader sees a short, pointed question, he cannot resist trying to answer it and is likely to read the story to find the answer:

Have you ever seen anybody laugh with his hands?

If you never have, you should have eased yourself up against a railing at the Barnum and Bailey circus in the Amphitheater today and watched a band of 250 deaf mute youngsters, all bedecked in their bestest, signalling all over the arena. Their teachers who brought them from the State School signalled as you and I do.

**Appeal to Reader.**—This is good occasionally but is much overworked. In some stories it is almost impertinent:

If you cannot go uptown to see the police parade this afternoon, you might stay in the financial district and see \$49,355,000 march from the Fourth National Bank building on Nassau street to the Mechanics National Bank in Wall street. Most of the sum is in securities, but nearly \$12,000,000 is in cash.

**After the Beginning.**—In the rest of the story there are one or two devices that may make the story more interesting. They depend upon the idea that readers are interested in concrete, actual things. The danger is that too much of the story will be told in summary form with too

Yellow he was and insignificant looking but he was having the time of his stubby-tailed life chasing big black bugs under the light at Howard and Sixth avenues—and eating them.

There was no one to tell him to go home, this little mongrel dog, hardly more than a pup, left to shift for himself in the great, big world. But the plenitude of big black bugs kept him occupied and kept his little ears wiggling. There were so many bugs that he could hardly tell which one to go after next—he didn't see or hear the street car.

The little yellow body was mangled, but he was still alive after the car rattled on and he was howling with pain. Joe Lasley, patrolman, saw the pup disappear in the shadow of the car, saw the little twisting shape after the car went on, and heard the howls of agony.

"Poor little feller," said Joe. He crossed over, reaching under his coat as he walked. There was a shot and the howling hushed. An hour afterward, the man sent to haul the mongrel away came along Lasley's beat looking for him.

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"You what?" inquired Judge Morgan with an air of scientific interest.

"I heard him sinking through the sidewalk," repeated the witness. "I was on top. He was underneath in a café or

writer has seen. Since any picture or scene is really nothing more than a new arrangement of certain details with which the reader is already acquainted, description is essentially a list of the particular details and the particular arrangements that make up the scene under discussion. The ingredients are already known to the reader; the writer simply selects certain of them and puts them in a new relation. Take, for instance, the scene of an automobile accident. It is simply a new grouping of a number of familiar objects—an automobile, two men, three women, a paved street, two trees, a curbstone, a telephone pole, etc. This particular automobile wreck differs from others only in the particular nature of the objects—the kind of automobile, the kind of persons, the kind of trees, etc.—and the way in which the various objects are mixed up or scattered about. In describing the scene the writer merely notes the details, tells about them, and puts them in the proper positions. The writer's skill is shown in selecting the particular details that cause this wreck to look different from other wrecks and in putting them together so that the reader can visualize them. But how is it done?

**Noting Details.**—Since a picture is just a grouping of familiar parts, the first step is to note the details—seven-passenger car, overturned, right rear wheel broken against curb, radiator smashed against pole, tree broken by car, two passengers crushed beneath body, one hurled through windshield into street, driver pinned under steering wheel, marks of skidding on pavement, throttle open, etc. It seems easy to list them, but it is in the ability to see details that skillful writers differ from amateurs. The average man could stand beside the wreck for half an hour and then be unable to remember more than three or four details.

An experienced writer would note forty details in five minutes and remember them all. Half the problem in description is the noting of details, and nothing but practice will develop ability to see them.

**Essential Details.**—Another phase of the task is to select from the great mass of details those that are essential, those that make this scene different from others of the same kind. For example, the fact that there are three trees further down the street and six on the opposite side does not matter, for the motor car did not strike them; the one tree that it struck is, however, essential to the picture. That the car had four tires makes little difference, but the fact that it had no tire chains, or that one tire is flat, does. The number of houses in sight, the color of the sky, the rich verdure of the lawns, although a part of the scene, are not essential to our description, but the kind of pavement and the fact that it was raining are very important. And so on. The problem is to select details that make this scene different.

**Grouping Details.**—After the essential details have been selected, the writer must put them together so as to present a clear picture. It may be necessary to describe the layout of the street and the nature of the turn which caused the automobile accident. The writer must describe where the skidding started and how the car swerved. He must tell just how the telephone pole impeded its progress, where the wheel struck the curb, what part of the car struck the tree, the positions of the victims, and so on. In former times writers often went to the trouble of diagramming the picture in words and tacking each detail carefully into position. In journalistic writing the writer seldom has time or space to do this but he tries to relate properly what few details

he does present. If he has a clear picture in his own mind, he is likely to make his reader see the picture clearly.

**Single Impression.**—To make his description a forceful part of the narrative, the writer usually tries to select details that give a particular impression of the scene. Perhaps he wishes in his description of the auto wreck to give the feeling of the speed that caused it; he then selects and emphasizes details that suggest speed—the open throttle, the signs of tremendous force. If he wishes to emphasize the idea that joy-riding caused the wreck, he can find enough details to give that feeling. Or if he thinks that it was due to bad pavement, he may emphasize details that support this impression. He may select details that make the description a gruesome picture, or he may tell it in such a way as to arouse sympathy. In other words, the describer works into his picture his own impressions—the feeling that the scene gave him—and the impression suggests to the reader many more details than the writer has time to tell. It is simply a quick and sure way to call into the reader's mind a mass of facts that belong in the picture but are kept out by lack of space. Such a method enables the reader to look at the picture through the writer's eyes.

**Reader's Knowledge.**—Much of the effectiveness of the rapid description seen in journalistic writing depends on the writer's ability to gauge the reader's knowledge and to divine just how much the reader is capable of imagining. The writer has no space to point out all the details—his description would be tiresome if he did—but he must depend on the reader's experience and imagination to finish the picture if he suggests it and guides him. The writer who begins at the beginning and tells everything he knows

and has seen is a bore; his description is a confused blur. The skillful writer knows just about how much of the complete picture each word suggests and just when he has told enough to round it out. Most of us have seen an overturned car; most of us know what happens when a car skids; many of us can picture a radiator crushed against a pole. Trusting to his reader's imagination to create these pictures when he hears the words, the writer need only finish the picture with a few other essential details. Some writers have this ability by instinct; others develop it by analyzing their own imagination. They watch the picture growing in their own minds as they marshal the facts, and they stop when their own mental picture is complete. The operation of creating the picture is like the process of identifying a light on a dark night; our minds reproduce the scene as it appears by daylight and then imagine what might move into it to produce such a light.

**Clearness.**—The clarity of a description depends upon all of these things and others as well. (1) Clearness is sometimes aided by suggested comparisons. This is but another way of bringing the reader's imagination into play. The quickest way, for example, to suggest the look of this wrecked car is to say that the body was crushed like a pasteboard box. To say that the telephone pole was "snapped like a match" not only gives a picture of the result but indicates the speed and force. But these comparisons, however useful, must be used sparingly and always as subordinate parts. (2) Clearness depends also upon the combining of action with the static objects, since action, by indicating how the result was produced, aids the imagination in picturing it. For example, "the broken wheel rested against the curb" is not nearly so clear as "the

wheel was crushed against the curb." Vivid, active verbs are needed.

Other considerations will be brought in when we undertake to build a description. For the present, it will be well to analyze a description taken from a newspaper. The kind most commonly seen in a newspaper is likely to be a description of a building; here is one of a rarer and more interesting type:

Seventy-five Maypoles in rainbow colors and six thousand little girls with hair-ribbons to match made the beautiful Long Meadow of Prospect Park, with its green grass, its sudden hollows, and its great ring of encircling trees, a very gala spot yesterday afternoon for the seventh annual fete of the Girls' Branch of the Public Schools Athletic League.

The several grandstands were filled with sisters and cousins and aunts; school officials and their coteries bedecked the front rows; warm policemen shooed women with green tickets away from the pink-ticket stand; and Boy Scouts, general assistants and always underfoot, drank tantalizingly from their canteens. The Long Meadow, even at the other six annual fetes, had never been more beautiful.

The festival began with a carousal, a Swedish singing game, directly after the preliminary music by the band from its bandstand in the exact center of the field. With a grand rush and a yell the children ran on to the field from all sides and the excitement had begun. Then followed a Danish folk dance, many more Swedish games with names such as Gustaf's Skeal, Ostgotapolska, and Nigarepolska, besides plain American things like throwing balls and jumping ropes. The rope-jumping

was done in an improved and advanced way, destined not to kill if the hundred mark be reached, as the old warning went. Especially good was the dance called "Seven Jumps."

And at the last came the winding of the Maypoles, one pole to each Brooklyn school, some showing class colors, and some just a color scheme. From the grandstands the sight was bewildering—everywhere were twinkling little figures, twining colored streamers, except in the hollows where the beribboned, bobbing heads only were visible. When the poles were wound and carried off, all the children, escorted by the scouts, gathered around the bandstand, covered with flags and bunting, and sang "The Star-Spangled Banner," with all the voice their exertions had left to them. *Etc., etc.*

### EXERCISES IX

#### *Monday*

1. After reading the chapter, mark in one issue of a newspaper all the descriptions that you can find. Are any articles entirely composed of description? In what cases does description fill a paragraph? A sentence? When is it purely a part of the narrative?

#### *Tuesday*

1. Prepare one of the following:
  - (a) A list of the details that cause your classroom to be different from others.
  - (b) As you are walking along the street, stop for one minute to notice the contents of a show window; then after turning away, note how many things you can remember.
2. In class:
  - (a) List the characteristics of a classmate that make him different from others.

- (b) Have someone hold up a newspaper for half a minute and then note how many headlines you can remember.
- (c) List new features seen in a new building.

### *Wednesday*

1. Watch the gathering at the railroad station when a train arrives or a gathering at any other public place and decide what details are essential to a description of the scene. What impression does it give you? Discuss it in class.

### *Thursday*

### NEWSPAPER STUDY

#### **The City Editor**

"How did the newspaper hear of that?" readers often ask, probably supposing that the newspaper gathers local news by sending reporters to wander the streets aimlessly "picking up news." Newspaper folk, on the other hand, blame the city editor if he *misses* an essential item, for they know that there is nothing aimless in city news gathering. They know that the city editor has a system whereby, with a small staff of reporters properly assigned, he may be quite sure that no event will escape his notice. His system is based on the fact that certain city officials and others are official news gatherers, to whom most events are promptly reported, and from whom reporters may obtain the records. There is scarcely an event, for example, that is not reported at once to the police, the fire department, the coroner, hospitals, courts, undertakers, or certain others, and reporters need only to visit these headquarters. The essence of the city editor's system is, therefore, to assign reporters to visit regularly a certain group, or "run," of news sources. Important "tips," thus gathered, are worked into stories through interviews with the persons concerned. For other types of news—addresses, meetings, interviews, conventions, which are



announced in advance—the city editor keeps a “date book” of future events and sends reporters on “assignments” to cover them. Since he has charge of all local news, the city editor is “boss” of the reporters, sends them on their runs and assignments, tells them how much to write when they return, and determines how each story is to be handled. He also has charge of the “copy desk,” at which copyreaders edit reporters’ stories and write headlines for them.

1. What news articles in one issue were evidently brought in from news runs of regular city news sources?
2. What articles were evidently obtained on special assignment?
3. What articles show evidence of the use of a “date book” to keep track of coming events?
4. What articles appear to be based on stories, rewritten or followed up, which appeared in a previous newspaper?
5. What local articles were evidently brought in by outsiders?
6. Are there any local articles based on other printed matter?

### *Friday*

### ACCURACY EXERCISE

1. Make a list of the principal officers in the government of the county in which your city is situated. How is each elected or appointed, and when? List names of present officials. What are the duties and powers of each? If your city is the county seat, go to the court house and note the size and staff of the various offices. Considered as sources of news, what records or information does each office contain. Memorize facts and file. (Data may be obtained from annual report of county board.)
2. In class, memory test and discussion. What county officers have been in the news recently? Other current news.

## CHAPTER X

### WRITING A DESCRIPTION

But there are other things to be considered in the actual writing of a description. In the last chapter we analyzed the ingredients—the things of which a description is made. Now we must discuss how to put these ingredients together to make a description.

The first thing to do, of course, is to notice all the details in the scene that is to be described. Keen observation constitutes half the requirement. It is not likely that the writer will record all the details that he notices, or more than a small number of them. But the more he notes, the richer his description will be, the more material he will have to draw upon for the particular point he wishes to make. The good descriptive writer, furthermore, achieves his success not so much by clever language as by recording details that other witnesses have not seen. He sees more in the scene than the average person sees; hence he fills his description with a new interest, thereby achieving originality. Any good description contains more interest than the average person would find in the actual scene.

**Impression.**—Whether consciously or not, the describer next decides what impression he wishes to create with his description. Rather, he analyzes his own feelings to find out what impression the scene gave him; then he tries to create the same impression with his description. Such a method is entirely proper in so impersonal a kind of writing as that done for a newspaper. It is certain that no

one can observe any scene or event without receiving some impression or feeling from it, without seeing it through his own eyes and letting his personality into it. One man looks at a battlefield and sees nothing but heroism; another sees in the same battlefield nothing but misery; another sees glory and patriotism; another gets only the stench of dead bodies. Each sees the same scene, but it is colored by his own personality. Since this is so, the writer says, "I cannot describe it in an impersonal way; to be truthful, I must tell it as *I* saw it; why not make my description more truthful by telling how it made me feel?" Some writers do so consciously; others unconsciously; none absolutely avoids it. Young writers may well imitate this method, which is sure to tie the details together and make the description interesting. The method of procedure is simply to select the details in the scene that gave the writer his impression and present these to the reader. But at the same time the writer must take care that he is not describing his own feelings rather than the scene itself. There is little use of the pronoun "I" in journalistic writing. Instead of saying, "The scene repelled me," he should describe the things that repelled him, and automatically the reader will be repelled.

**Point of View.**—Quite as important is the point of view from which the scene is described. If the above suggestion is carried out, to be sure, it will be told from the writer's point of view. But where will the writer, or observer, station himself? If his position is chosen at the outset, many other problems will be solved at once. The scene may be described: (1) in an impersonal way, as if the witness were above it in an aeroplane; (2) from its very midst, as if the observer were a part of it; (3) from a definite

station at one side, as if the spectator stood in one place while he watched; (4) from a moving point of view, as if he were walking about the scene or through it. Any one of these points of view is possible and good. But once the point of view is decided upon, the writer should keep it consistently throughout, if his description is to be real and human and interesting. If he is describing a burning building as it looked to him from across the street, he should not suddenly begin to describe the interior of a back room upstairs without taking the reader up there with him. Consistency of point of view makes the reader feel that he is seeing what an actual observer saw and helps him to imagine what it would have been like if he himself had been there. The point of view gives the reader a pair of eyes to look through.

**Where to Begin.**—Since a description is a more or less static thing, it is often a problem to know where and how to begin it—what to show to the reader first. Perhaps it is wisest to describe the scene in the order in which things appeared to the observer. That is, no one is able to take in an entire scene at a glance, nor does he begin at one side and run through it like a panoramic camera. The moment he appears on the scene some one thing seizes his attention and, after he has observed that, he begins to take in the background and other things about it. There is always a center of interest that catches the eye first, a focal center of the scene; the rest comes later. In trying to reproduce the scene for the reader, why not begin with the center of interest and then systematically build a background about it in the order in which the details caught the eye? In looking at a sunset, one sees first the great glowing sun, then the red about it, then the yellow and orange

shades, then the variegated clouds, then the blue sky, and finally the dark shadowy earth below. In describing it one would hardly picture the earth, the blue sky, and the rest of the background first, before mentioning the center of interest—the sun. This is the way we see things, and, if we, as writers, are to describe things so that readers can see them, we must put the parts together in the order in which we grasped them as eyewitnesses. Then the reader can see the picture through the writer's eyes and believe it.

**Narrative Method.**—All of this will indicate that description, if presented from the point of view of an observer, will contain much action and much that is narrative. That is the true ideal of journalistic description. There is little place for pure “word-painting” description in journalistic writing. Whatever description is used must be subordinated or be made a part of the narrative. The same purpose is furthered by the presenting of description in a narrative way—by telling the story of the describer's visit to the scene or the visit of some person in the story. The description then takes its place in the story and enriches it without delaying or checking the course of the narrative.

**The Five Senses.**—The tendency in description is to depend entirely upon sight, forgetting that man has four other senses which aid him in creating his impression of the world. As we watch a fire, we get as many impressions through smell, hearing, and touch, as we do through sight—if there is much smoke, we taste it. If any sense is not on duty, the impression is incomplete; a deaf man misses many striking details at a fire. The writer must appeal to all the senses that he used in obtaining his impression of a scene.

**The Tools.**—The tools of description are simply *details* presented through words and sentences. The latter are quite as important as the former. (1) The nouns must be exact, concrete, and specific, so as to express exactly what the observer saw. (2) The adjectives, while being used sparingly, must give exactly the right color and tone. (3) Verbs must do something besides completing the grammar—they must supply action. Unless they are active and vivid, the picture will be lifeless. (4) Above all, these tools must be used sparingly; the description must be concise and to the point. A few bold strokes are much better than a dreary catalogue of facts. If the striking details have been selected, a few of them, plus the reader's imagination, will put the picture together. The more rapidly the picture is drawn, the more the reader will be able to see it in its entirety before any part of it has been forgotten.

### EXERCISES X

#### *Monday*

1. After reading the chapter, try its suggestions on an interesting scene you have witnessed recently. Also analyze the appearance of the finest building in the city with a view to describing it. Prepare notes for oral discussion in class.

#### *Tuesday*

1. Prepare for an oral composition in class on one of these subjects:
  - (a) A description of the scene in front of a school building at time of dismissal, as seen by a kindly old man walking along the other side of the street. Or the same scene as viewed by an out-of-town visitor standing at the window of the building.
  - (b) Description of the scene presented at an exciting moment in a football game.

## *Wednesday*

1. Write before class a 300-word description of the crowd at the railroad station when an important train arrives from any particular point of view that you may choose.
2. In class, several students will write the first parts of their articles on the board and others will discuss the effectiveness of the words and constructions used in them.

## *Thursday*

### NEWSPAPER STUDY

#### City News Sources

*If a man falls off a street car in the outskirts of the city,* how can the city editor be sure that he will be informed promptly through his runs of news sources? He knows that the event will be recorded at once in the police station or headquarters, in the hospital where the man is cared for, and, if he is killed, in the coroner's office. *If Mr. Jones' chimney sets the roof afire?* The fire department has a report on the cause, damage, insurance, and other facts at once, for this information is obtained before the trucks leave the scene. *If a man is planning to build an office building?* The first hint is a record in the register of deeds office announcing his purchase of land, and another is the issuance of a permit by the city building commissioner. So on through all city events; most of them are recorded in regular news sources. For city news the police, the fire headquarters, health department, city clerk, mayor's office, magistrates' courts, building inspector, various boards and committees of the city council, Associated Charities, Board of Trade or similar body, and the hotels are among the principal sources. In the county court house the coroner, register of deeds, county clerk, probate office, and others are regular record keepers. In the state capitol, the state treasurer, secretary of state, and many boards, bureaus, and commissions gather other kinds of

records and news. Just what records each keeps we shall learn in our weekly Friday study.

1. Examine each local story in one issue of a newspaper to learn the source of the original information.
2. After discovering the source, determine what persons were interviewed by the reporter in obtaining the facts.
3. What proportion of the news items originated in the courts or police stations?
4. How many came from the city hall? How many from philanthropic organizations?
5. Do you find an article that you think might be improved by additional interviewing? How?

### *Friday*

### ACCURACY EXERCISE

1. Make a list of the important executive and administrative officers in the government of your state. Which are elective and which appointive? When is election held? Name the present officers. To what political party does each belong? What are the duties of each? (Get data from state blue book.)
2. In class, written memory test and oral discussion. In what connection have any of these officers appeared in the news recently? Tell all you know about the present governor. What are the large problems in your state government at present?



## CHAPTER XI

### USE OF WORDS

Because description is primarily "picture-writing," it has shown us the importance of careful selection of the exact words which present the picture in the quickest and clearest way. Before we go on to the types of articles in which the newspaper writer combines description with narration or exposition, it will be well for us to make a brief study of word usage.

But this study of words, like the study of sentences and other tools of writing, may best be carried on through revision of articles already written. Otherwise it may lead us to think too much of our "style." If journalistic writing is mainly relating on paper the facts concerning an interesting current topic, language is but the means of expression—a set of tools. "Style" and "technique" in the use of these tools will come only after practice in expressing our thoughts. Style cannot be forced; it is a reflection of a manner of thinking, rather than a juggling of words. The problem before a young writer is first to decide what to tell his reader and then to tell it in the simplest, most straightforward way. The telling, even though on paper, should be as simple as if he were talking. Unless he is more interested in what he has to say than in how he says it, his writing is likely to be stilted, affected, empty-wordy. The study of tools is necessary, but, to keep it in its proper place, it should be made after the

writing is done. Write what you have to say, just as it comes to you; then go over it in detail and polish it. Study the structure of every sentence and the value of every word, trying to substitute a better word or a clearer, more forceful structure.

Since conciseness is one of the chief aims in modern writing, journalistic writers try to present their subject matter in the fewest possible words, testing the value of every one and trying to eliminate useless words. The ideal may be put as the French novelist, Flaubert, expressed it to the French short-story writer, Guy de Maupassant:

Whatever one wishes to say, there is only one noun to express it, only one verb to give it life, only one adjective to qualify it. Search, then, till that noun, that verb, that adjective are discovered; never be content with "very nearly"; never have recourse to tricks, however happy, or to buffooneries of language, to avoid a difficulty. This is the way to become original.

This precept may be put into practice by studying each particular word to see if it is the best one.

**Nouns.**—Since the noun contains the vital part of the idea, it must be exactly the right noun to express the idea. It must give exactly the meaning which the writer wishes to convey, both in denotation and connotation. For example, the following nouns all mean about the same thing—"a place to live"—but ordinarily only one is the right one for a particular place: *Home, house, abode, residence, domicile, dwelling, hearth*. In the same way, there are many nouns for almost every idea, but each has its own shade of meaning, and the writer takes care to select the *exact* noun.

1. There is also a choice between *general* nouns, which

have a wide range of meanings, and *specific* nouns, which pin the meaning down to a definite idea. You say, "A man appeared." Was the man a *lawyer, doctor, beggar, thief*, or of what profession? Was he a *husband, father, brother, nephew, son, friend, uncle*, or what relation? Was he a *gentleman, brute, weakling, coward, bully*, or of what nature? Was he *scholar, idiot, lunatic, genius*, or of what mental ability? Was he *giant, dwarf, athlete, invalid*, or of what physical character? And so on. Each of these nouns may be a synonym of the general word, "a man," but only one or two exactly apply to *the man* in question. They are therefore more *specific*.

2. Some nouns are *abstract* and others are *concrete*. The abstract noun signifies a broad general idea, while the concrete noun signifies a particular example of that idea. "Community welfare" is an abstract idea much in vogue in this generation; "public recreation" is a branch of community welfare; "playgrounds" are a form of public recreation; "Fairchild Park" is a playground. This park is therefore a concrete expression of the abstract idea of community welfare. In the same way, almost every abstract idea can be expressed in terms of a concrete example, and the concrete example is usually easier to grasp and visualize.

3. Certain nouns, while specific and concrete, are *learned*; others are common to the vocabulary of the person of least education. "Cinematograph" is the more learned name of the moving picture; a "concatenation" is simply a series; "docents" are teachers; "imperturbable" is calm; a "coadjutor" is an assistant; "inspissation" means thickening, and "induration" means hardening. It is not necessary to point out the journalist's choice when he is

writing for educated and uneducated alike. For the same reasons, when there is a choice, he prefers Anglo-Saxon words to those of Latin or Greek derivation; for example, "begin" for "commence," "tearful" for "lachrymose," "arouse" for "stimulate." The existence of these words adds richness to our language, but the journalist uses his dictionary to seek simpler, rather than more learned, words.

4. Many nouns must be classed as *slangy* or *colloquial*, because they are not legitimate parts of the English language. These are being invented daily and most of them are soon discarded. Others of the same class are legitimate English words taken out of their customary meaning; for example, "to *stage* a game," "dope" for opinion, "bluff" for pretense, "punch," "bunch," "wise" (as a verb), "dip" (as a noun), "arrive," "slam." Whether to use these words is a question that each writer must answer for himself. Usually there is a good English word that expresses the idea more clearly than the slang. The slang or colloquialism is rarely more specific and therefore better. It is well to avoid slang except when no other English word expresses the idea so well.

Nouns might be classified and discussed fully from their other aspects. It is more profitable, however, for each writer to do that for himself. A little thought will indicate that the English language offers a great choice of words for every idea, and the writer's work is to find the exact noun he needs—the most definite, specific, and concrete expression of his idea.

**Adjectives.**—Since adjectives are used merely to add to or to qualify the picture presented by the noun, they should be studied in exactly the same way as the nouns. And they must be studied *with* the nouns.

1. When conciseness is the aim and every line of space is precious, it is often necessary to save the use of the adjective by selecting a noun that contains the qualification. For example, "a scholar" means almost the same as "a learned man." If the writer takes care to select just the adjective he needs, furthermore, he can make one adjective do the work of several.

2. In general, it is well to avoid piling up several adjectives together. For instance, one writer may say, "It was a misty, hazy day," or "The process is wasteful and inefficient." Why not select the better adjective and discard the other?

3. In journalistic writing certain other considerations regarding adjectives hold good. The chief one is the avoidance, as far as possible, of *comparative* and *superlative* adjectives. The reason is that such writing is concerned entirely with facts, and the writer tries to avoid comment on the facts. Comparative and superlatives are in themselves comments. When a writer says that a thing is "more than" or "the most," he is usually expressing, not a fact, but his opinion. Occasionally the comparison is warranted and needed, but ordinarily the writer's knowledge and experience are too limited for such qualifications.

**Verbs.**—Flaubert said that the verb is needed "to give it life." Many writers overlook this essential. Most of their verbs simply complete the grammatical construction of their sentences. The reason is that the writers do not stop to find the exact verb. Vividness is made of action, and the major portion of the action must be expressed in verbs. Many writers are content to use a certain set of common verbs, such as "sit," "walk," "talk," "look,"—verbs without vividness. Any of them has a dozen vivid

synonyms which not only express the idea but also give a picture of the action. Instead of "walk," for example, try "stride," "stagger," "swagger," "saunter," "loiter," "promenade," "strut," "stalk," or "ramble." Each contains a picture as well as a movement.

Since verbs are used to give life and action, many of them must be active in voice. It would seem unnecessary to mention this, but an analysis of almost any piece of writing will show that more than half the verbs are passive in voice. In such writing the mere change from passive to active immediately increases the vividness. The passive verb expresses reversed action—the receiver before the giver, the victim before the actor.

**Other Parts of Speech.**—Similar study may be devoted to all kinds of words. The aim should be exactness, definiteness, and conciseness. No word should be used that is not absolutely essential to the thought, and every thought should be expressed with as few words as possible. Since style is but a combination of words, a study of individual words will do much to improve one's style.

**Word Diet.**—One of the most effective ways of combating the evil of trite and over-used words is to undertake a "word diet," barring each of the most serious offenders for a week, perhaps, and thereby forcing the development of synonyms. If one word is barred each week throughout the school year, about thirty or thirty-five words will be conquered, and the diet will be most effective if the entire class bars the same word each week. In newspaper writing one might well "diet" on the following: "to stage," "according to," "there" (as sentence or clause beginning), "stated," "so" (as clause beginning), "story," "very," "feature," and similar words. The exercise may be ex-

tended to faulty expressions, such as dangling participles, faulty subordination, superlatives, and split infinitives.

### EXERCISES XI

#### *Monday*

1. After reading the chapter, select for study a representative article or editorial in a newspaper and bring it to class. Underscore all words for which you can substitute more effective synonyms. Know the meaning and derivation of every word in the article so that you can explain all references.

#### *Tuesday*

1. Study the effect in your city of some event of national interest you have read about in a recent newspaper; be prepared to write in class an article explaining this effect.
2. Be prepared to write in class an article narrating the most thrilling adventure you have ever experienced. Or, present with descriptions your idea of the best public celebration of the next holiday.

#### *Wednesday*

1. Make a study of each word in the article you wrote yesterday and try to substitute other words that will save space or make the article more interesting. The teacher will tell you how to use a thesaurus or book of synonyms.

#### *Thursday*

#### NEWSPAPER STUDY

### The Telegraph Editor

News handled by the telegraph editor—which includes practically everything from outside the home city—may usually be distinguished by a dateline, including the city in which the event occurred, printed in the first line. The editor obtains the material in general from two agencies: (1) a press association, the operation of which we shall study later;

(2) special correspondents, many or few, as the newspaper's resources afford. The correspondents work under the telegraph editor just as reporters work under the city editor, except that they are in other cities and must be directed by mail, telegraph, or telephone. Each correspondent, who is often connected with a newspaper in his own city, covers his field with a view to finding news that will interest readers in the city where his material is to be published. Usually he sends in his material by mail on certain trains, but, when important news breaks just before edition time, he resorts to telephone or telegraph. In the latter case, before sending the story, he usually sends a "query" to his telegraph editor, perhaps as follows: "Two killed in building collapse—150," meaning that he can send 150 words on the event, if it is desired. Besides trusting to the initiative of his correspondents, the telegraph editor sends them special assignments for special news and sometimes sends a special man. The correspondent is paid "space rates" for the space filled by his material, on the basis of from \$5 to \$8 a column or from 15 to 35 cents an inch. Each month he clips his articles and pastes them into a "string" for the telegraph editor to measure for payment.

1. What proportion of the stories in one issue of your newspaper are from outside the city, as indicated by datelines?
2. How many are marked "special"? From what cities do they come?
3. How many states and foreign countries are represented in the datelines in one issue?
4. What cities supply the most articles? Why?
5. Does the telegraph editor follow the same style of editing and headlines as the city editor?
6. Which does the paper feature on the front page, city or telegraph news?



*Friday*

## ACCURACY EXERCISE

1. What special boards or commissions are there in the state government (see blue book)? What are the powers and duties of each? How long has each been in existence? How are its members chosen? Add to the list the name of the chairman, president, or secretary of each.
2. In class, written memory test and oral discussion. What is the relation between each of these boards and your city? Has any been in the news recently? Other current news.

## CHAPTER XII

### EXPOSITION

Unlike description, exposition has a definite place in journalistic writing. So many things in the world are to be explained that much exposition is written in the magazines and newspapers.

What are some of these things? There are many classes of them, and each class requires a different kind of exposition, different in nature although not in method. (1) Every day brings new inventions, devices, and improvements that must be explained to the public. (2) New ways of doing things, new plans and new methods that appear constantly must be made clear. (3) When new laws, new court decisions, new theories of ethics, new dogmas are announced, their principles must be expounded. (4) New books, pamphlets, and other publications require reviews, or expositions, of their contents. In other words, exposition is the process of telling how these things *work*, how they are *done*, what they *involve*, and what they *contain*.

This process of explaining, though it, too, is concerned with facts and details, differs from description in several ways. (1) Description is concerned with a particular picture or object, while exposition is ordinarily concerned with an entire class of things. (2) Description tells only how a thing looks, whereas exposition has the deeper purpose of telling what it is made of and how it works. (3)

Description presents a picture or an image, whereas exposition presents an explanation or an understanding. With this idea in mind, it is well to analyze a few expositions, before attempting one, to see how they are done.

**Exposition of a Structure.**—This kind of exposition is concerned with explaining the structure of a machine or device to tell how it works. It explains the operation of a class or kind of machine rather than of one machine. If the writer were to *describe* an automobile, he would select a particular car and tell how it looks—its size, color, riding quality, and general appearance. If he were to write an *exposition* of the automobile, he would discuss automobiles as a particular kind of mechanical device and tell how they operate, what makes them go and so on. This would necessitate explaining the construction and operation of the gasoline engine, carburetor, ignition system, transmission, differential gear, and other parts. The writer probably would not mention the color, for that is not an essential factor, but what he would say would be true of all gasoline automobiles. His process, furthermore, would be to take up each part separately and explain it by itself, and then to put the whole thing together. Here is a very brief example of such an exposition:

The principle of a piano-player is evident in the fact that it is necessary to keep pumping the pedals to make the machine play. It is run by compressed air, and the pedals operate pumps, or bellows, to supply the compressed air to operate various parts of the player. That is why it wheezes when the pedaling stops and the air supply runs down.

The winding, or turning, of the perforated paper roll is done by a small

motor that is run by compressed air from the bellows. The keys are struck by felt-covered hammers which are operated by compressed air from the pedals and bellows. To strike a key, some of the compressed air must be allowed to escape, and that is why one must pump harder for a selection that has many crashing chords than for a simple melody that uses fewer keys and notes.

The mechanism that causes the hammers to strike the keys is controlled by the narrow piece of wood over which the paper roll passes. What appears to be a long horizontal slit in this piece of wood is really a row of small slits, end to end. Among them, there is a slit or opening for every key on the piano. Behind the strip of wood, each of the small slits is connected with a small rubber tube that leads to the plunger and hammer for a certain key.

When the piano-player is running, the pedal-bellows pump all the tubes full of air. When the holes in the music roll come along, then, they allow the air to escape through certain slits, and the escaping air causes the corresponding plunger and hammer to strike a key on the piano.

While the modulating and shading devices differ on various machines, the speed lever usually operates a brake or throttle on the air-motor which winds the roll. The loud-and-soft lever may control the amount of air in the tubes, or it may operate the usual pedals of the piano.

**Exposition of a Process.**—In this kind of exposition the writer is concerned with a method of doing something. He explains how sugar is made from beets, how blood cir-

culates through the human body, how chocolate fudge candy is made, how a siege gun is aimed, how a moving picture thrill is created. Sometimes his purpose is to tell *how it is done*; at times he aims to tell *how to do it*. His method is to divide the process into its logical steps and to explain each step in detail. This may involve explaining the structure of some of the machines or devices involved; it may even involve expounding the principle upon which the process is based, as in this much condensed example:

How does ammonia make artificial ice?

By evaporating. Because of its latent heat, the mere vaporizing of ammonia freezes anything near it. But to understand the process, you must know what latent heat is.

Did you ever notice that when gasoline evaporates on your hand, it feels very cold? That is evidence of the latent heat of evaporation. Did you ever notice that ice will not freeze cream in the ice-cream freezer until you add salt to melt the ice? More evidence of latent heat. It is latent heat, also, that makes a steam-heating system work—the latent heat of condensing vapor.

It is one of the interesting laws of nature that, whereas so many heat units are needed to raise the temperature of a pan of water from zero to the boiling point, some more units are needed to turn it into steam—which still has the same temperature as the boiling water, 212 degrees. The last units that make the steam are latent heat, and the same units of latent heat come out again when the steam condenses into water in a steam radiator. In the same way, when water freezes, it gives off just the same latent,

or extra, heat that is needed to melt ice; in an ice-cream freezer the heat needed to melt the ice is taken out of the cream, freezing it. Almost all substances evidence this law of latent heat when passing from solid to liquid or to gaseous state—and back again—but some substances take on and give off more latent heat than others.

Ammonia is used for ice-making because it handles much latent heat. Although it evaporates readily at ordinary temperatures, heat is necessary to enable it to evaporate, and the ammonia takes this heat from anything nearby, thereby cooling or even freezing whatever is nearby.

In a refrigeration plant the ammonia is first compressed by a pump into liquid form and the latent heat given off in the operation is carried away by water running over the ammonia pipes. It is then allowed to evaporate in a coil of pipes hung in a tank of salt-brine, which does not easily freeze. The brine, thus cooled to a very low temperature, runs through pipes in the refrigerating rooms or other places that are to be cooled. In an ice-making plant, it runs through pipes encircling a tank of water and freezes the water into ice.

**Exposition of an Idea or Principle.**—This does not involve telling how a thing is done or how a thing is made; it expounds an idea, with its purposes, causes, and possibilities. In other words, it attempts to tell what a principle means, to point out its significance, to translate it. When Congress passes a new income tax law, the journalists must tell whom it affects, how it operates, what the various

rates will be, what the total revenue will probably be, what the exemptions are, and what is the process of collection. They must tell also why it was passed, what its authors hope it will do, and what it signifies as a piece of tax legislation. When they have finished, the reader—to whom the legal phraseology of the law itself is almost meaningless—understands the law and knows how it will affect *him*. The process is, as before, a matter of dividing the subject into its logical parts and explaining each. Here is a newspaper example of an exposition of the results of a law:

The practical advantages resulting from the passage of "the migratory bird treaty," as compared with the results obtained under independent state laws, are explained by Prof. A. B. Smith, zoölogist of White University, in a recent article.

"Before the bird treaty, some states had bird laws and enforced them, but others were lacking in laws or lax in using them. Robins were formerly killed and offered for sale in southern markets. A man in Illinois might kill birds and receive no punishment, while in Wisconsin he would be fined. As long as there was no uniformity of action, birds were not sufficiently protected during migration. This was especially true of wild ducks and geese, which spend the breeding season in the Gulf of Mexico and then travel north as far as Canada. The treaty protects these birds throughout their journey, and an increase of ducks and geese is the result.

"Fines imposed by the treaty are much heavier in general than state fines. A six months' prison sentence is not uncom-

mon and a fine of \$50 for each bird killed is often inflicted.

"The treaty is not didactic in insisting on uniform action, but allows exception. For instance, the bobolink, which is not a harmful bird in the North, causes much damage in rice-producing states, such as North Carolina and Arkansas. The farmer there is allowed to shoot the bird to protect his crops. In Wisconsin the kingfisher offers a similar menace to the fish hatcheries. Permits are allowed to each hatchery separately to kill these birds when necessary.

"The next movement that will be undertaken for the protection of our birds will undoubtedly be a treaty with Central and South America."

**Summary Exposition.**—Another kind of exposition involves summarizing a quantity of facts and explaining them in short space. Such an exposition must be written when the city council issues its annual report, when the geographical society publishes a county history, when the presidential candidate announces his platform, when a new book on horticulture appears, or when any other compilation of information, facts, or knowledge is announced. The explaining, or exposition, is a matter of gathering together all the facts and of presenting them in shorter form so that the reader may obtain the gist of the book or pamphlet without reading it. The method is to select the main points and main divisions and to present them with sufficient explanation to enable the reader to understand them, their relation, and their significance, as in the following examples, both of which were published in high school newspapers:



That the great majority of the school children of the East Side High School are from five to thirty-three pounds underweight is indicated by the physical examinations of school children that have been progressing since October under the direction of a nurse from the county health department.

All but three children of the eighth grade of Emerson High School are underweight. All but six are more than five pounds underweight. In the seventh grade only eight are less than three pounds below the standard. The deficiency there runs from five to thirty-three pounds, and in the eighth grade it ranges from five to twenty-seven pounds.

At the Douglas Street School, where the examinations took place in November, 240 of the 312 children are below standard. Ten-thirteenths of the entire enrollment are three to twenty pounds below normal; 164 are three to four pounds underweight; 73 are six or more below; and three are over twenty pounds underweight. *Etc.*

You may not be able to deposit \$9 in a bank account for yourself but you can do something that will be of still more benefit to you. Go to school. Each day in school is worth \$9. Here is the proof based on the wage scale of 1913.

Uneducated laborers earned on the average of \$500 per year for 40 years, a total of \$20,000. High school graduates earned on an average of \$1,000 per year for 40 years, or \$40,000. This high school education required twelve years in school, of 180 days each, or 2,160 days. These 2,160 days in school added \$20,000 to the life income or \$9.25 for each day spent in school.

So the child that stays out of school for the purpose of earning less than \$9.25 per day is losing, not making money. These figures are the result of investigations made under the direction of the United States Board of Education. *Etc.*

**Other Kinds of Exposition.**—There are many other kinds of explanation and summaries not included in the four classes above. It is useless to point out all of them here for they are all alike in purpose and method. They all aim to answer the question “How?” concerning the new things in the world.

**The Outline.**—From the above discussion it will be seen that the outline plays a great part in exposition, even greater than in description or, in fact, any other kind of writing. Since exposition aims to create understanding, clearness is its greatest virtue, and it must be done so that each part and its relation to other parts are evident to the most stupid reader. To do this, the writer must first divide his material into its logical parts and then systematically put the parts together. This involves the preparation of an outline as the first step in exposition, for the outline will not only serve to guide the writing, but will assist the writer in clarifying his own ideas. The form of the outline is not of great importance so long as it is comprehensive and maps out the structure of the entire exposition. The outline in Chapter V may be used as a model.

## EXERCISES XII

### *Monday*

1. After reading the chapter, be prepared to discuss the effectiveness of the examples included. Note each word. Can you improve any of them? Notice punctuation. Can you give a reason for each mark?

***Tuesday***

1. Prepare an outline for oral presentation of one of the following:
  - (a) An exposition of a machine with which you are familiar.
  - (b) An explanation of a manufacturing process that you have seen.
  - (c) An exposition expounding a recent ordinance passed in your city or of a new school regulation.
  - (d) A review or summary of a recent report issued by an official body (to be obtained at library).

***Wednesday***

1. Write a 400-word exposition of the plan and arrangements of your home or other building. In class, while one student reads his exposition, another will try to sketch the plan on the board.

***Thursday*****NEWSPAPER STUDY****Press Associations**

If each newspaper were dependent upon its own system of correspondents for all outside news, it would need hundreds of thousands of them scattered in all parts of the world to gather a fraction of the telegraph news now published. The quantity of such news carried in even the smallest newspaper is made possible only by coöperation through press associations. That is, newspapers virtually club together and, through associations, maintain a single system of correspondents to serve them all. Three large press associations now operating are organized in different ways: (1) The Associated Press, the oldest, formerly served only morning newspapers but now has an afternoon service; it is a coöperation in which between 800 and 900 newspapers hold memberships or franchises and share in the expense, besides supplying the news of their cities. (2) The United Press is a private corporation which gathers news for afternoon and Sunday

morning newspapers and sells it on a monthly basis to about 800 papers, including many members of the Associated Press.

(3) The International or Universal News Service is an organization which gathers news for the newspapers owned by W. R. Hearst and sells it to certain other papers. Other smaller associations have existed at various times. Members or clients of these associations receive the news in one or two ways: (1) by "leased wire" with a "loop" and operator in the office, receiving a continuous stream of news throughout the day or night; (2) a "pony" service of about 5,000 words received by long distance telephone. The press associations gather foreign news through correspondents abroad and by exchanging with foreign news-gathering agencies. Co-operation in city news gathering is carried on in New York, Chicago, and Pittsburgh, through city press associations.

1. What press association serves your newspaper? Can you distinguish the association news from correspondents' articles. How many of each?
2. Compare the news articles in two newspapers of the same date, both of which receive Associated Press service. Notice the different selection by telegraph editors.
3. Compare the press association news in two newspapers of the same date in different parts of the country.
4. Notice the form in which a national story is handled in all papers of the same date that are available to you.

### *Friday*

### ACCURACY EXERCISE

1. Investigate your state's judicial system—all courts higher than municipal and county courts. How many members has the state supreme court and who is the chief justice? Who is the attorney general? How many state court circuits are there? In which is your city situated and who is the judge? How many federal district courts are there in the state? In which is your city and who is the judge? What federal circuit court

has jurisdiction in your state and who is the judge?  
(See state blue book or newspaper almanac.)

2. In class, written memory test and discussion. What is the jurisdiction of each of these courts? What important cases have been discussed recently? Why was each tried in the particular court?

## CHAPTER XIII

### WRITING AN EXPOSITION

Since clearness is the most desirable quality in exposition, logical arrangement and careful structure are more necessary than in description or narration. The writer must explain the machine, process, or principle in such a way as to make it perfectly understandable to any reader. Since orderly arrangement is the basis of understanding, structure is of greater importance than style. It is safe to say that a well-constructed outline, consisting simply of a series of facts arranged in the proper order, will give a clearer understanding of a process than an ill-arranged exposition written in the most polished English. In building an exposition, therefore, half the work is done when the outline is completed.

**Planning.**—We have already studied the making of an outline in a brief way; we must now recall that and add to it. The outline, as we have considered it, is simply a skeleton that represents graphically the division of facts into general groups and the division of groups into their component parts. In an exposition outline the order of the groups plays an important part. The writer must take care in deciding where to begin and how to continue, for he has to build idea upon idea so that they will fit together.

For example, if you were explaining the construction and operation of an automobile, you might divide the material into such groups as these: chassis, power plant, trans-

mission or drive, and body. Under chassis, you have the frame, wheels, support for power plant, etc.; under power plant, the motor, lubrication system, cooling system, ignition, etc.; under transmission, the clutch, gear box, drive shaft, differential gear, etc. After dividing and subdividing all this material until your outline contains every detail in its proper relation, you must decide what to present first—the chassis or the transmission, power plant or body. (1) The exposition might be worked out in the order of construction; the various parts might be placed in the car in the order in which the car is put together at the factory. (2) The method might be that of beginning at the front and going back along the frame, pointing out various things on the way. (3) A better method would be to begin at the car's heart, the motor, and to follow the various things radiating from it—transmission, drive, wheels, then frame to carry them, then body to ride in. Any one of these methods would be satisfactory if worked out consistently.

**The Purpose.**—In discussing this particular exposition, however, the supposition has been that we are explaining the motor car's construction—*what it is made of*. Suppose that the exposition is designed to tell a person how to drive a car; the emphasis is then on the operation—*how it runs*. This might involve placing the reader in the driver's seat, pointing out each lever and each button, and telling what happens when the levers are manipulated. In the end the reader would have as clear an idea of the structure of the car, but from an entirely different point of view. It will be seen, therefore, that there are many different ways of building up the facts, and that the selection depends upon the point of view and purpose. The exposition of a new

law might be written (1) in one order for lawyers, (2) in another for a citizen who must live under the law, (3) in another for foreigners who may be studying our laws in comparison with their own, and (4) in yet another for the legislators who make laws. In other words, after the material has been divided up in the outline, the writer must have a definite purpose and a definite kind of reader in mind.

**The Topic Sentence.** — In well-arranged expositions every main part and subordinate part contains a statement that sums up that particular part. This statement is called the *topic sentence*. It has two purposes: (1) to sum up the phase of the subject under discussion, and (2) to test the effectiveness of the explanation. For example, in the exposition of an automobile, the paragraph on the carburetor would contain a topic sentence which says that "the carburetor is a device the purpose of which is to combine liquid gasoline and air to form an explosive gas." The sentence sums up the whole subject; whatever details are added simply explain this statement. If, however, certain material creeps into the paragraph that is not *an explanation of this sentence*—for instance, a discussion of the gasoline pumping system—this fact indicates that the paragraph is not unified and the exposition is becoming confused.

This topic sentence, which sums up each part of the exposition, is not only a summary; it is a definition as well. The topic sentence above not only sums up all phases of the explanation of a carburetor, but defines it. The same is true of every topic sentence. Since its value depends on how good a definition it is, it is well to know what constitutes a good definition. The scientific way of



defining anything is to place it in a definite class and then to tell how it differs from other members of the class. The two elements are called *genus* (class) and *differentia* (distinguishing features). In the above definition, the carburetor is said to be a device (*genus*) which volatilizes gasoline (*differentia*). The motor car itself might be defined as a vehicle (*genus*) propelled by a motor (*differentia*). This scientific method of definition is a good test of a topic sentence.

Where in the individual paragraph shall we place this summary sentence, if good exposition requires a different topic sentence for each division and subdivision of material, one for each item on the outline? (1) Some writers begin with explanations and work up to the topic sentence, using it to sum things up at the end of the paragraph. (2) Others begin with the summary or definition and explain it afterward. The latter method is the one most often seen in journalists' writing; such a writer always puts his best foot forward and begins each paragraph with a summary.

**Proportion.**—The amount of space devoted to various parts of the exposition has much to do with the emphasis which those parts receive. If the writer spends twice as much time explaining the carburetor as he devotes to the clutch, his readers will unconsciously feel that the carburetor is of greater importance. This fact makes it necessary to allot space. If all parts are of equal importance, each should receive the same amount of space. If one is of greater importance, it accordingly should be given more space. Thus the writer not only has a sure way to test the emphasis which various parts are to receive, but he is able to emphasize certain elements by simply saying more about them. It is well to plan the emphasis in advance by sys-

tematically dividing up the available space. If the exposition is to be 1,000 words in length, the writer may divide the space as he arranges his outline by giving 100 words to *A*, 250 words to *B*, 300 words to *C*, etc. Figures jotted on the outline will guide him in writing.

**Illustrations.**—Clearness and richness in exposition depend largely upon illustrative material. If you were to eliminate all the illustrations in this chapter and leave only the topic sentences and general statements, it would be much balder and more uninteresting than it is. That is because it is difficult to become interested in general statements; the human mind likes *concrete examples* and therefore understands them more readily. Writers take advantage of this by filling their expositions with examples and comparisons. Every general statement is followed up by an example of it, not only to make it clearer but to keep the reader interested. Uninteresting expositions can always be brightened up by the insertion of a few examples. This is particularly true in journalistic writing. Magazine writers aim to use as much concrete material as possible, to tell the story by means of examples. They tell the reader an interesting anecdote of a particular case; then they casually remark that this case is but an example of the general idea that they wish to bring out. We read their concrete stories with great interest, because they tell about a man in a particular situation, and therefore we understand the generality more readily. Journalistic writers consider illustrations so important that they postpone many of their expositions until they have obtained a true example for each item on the outline. Young writers may readily enrich their expositions by following the same idea.

What has been said above about the building of an exposition has been concerned mainly with one kind of exposition, the explanation of a structure. The same ideas apply equally well to all other kinds of exposition.

### EXERCISES XIII

#### *Monday*

1. After reading the chapter, clip from a newspaper an example of exposition and prepare to discuss its effectiveness on the basis of the points suggested. Would a new outline improve it?

#### *Tuesday*

1. Write an exposition based on one of the outlines prepared on Tuesday last week.
2. In class, analyze its structure to determine what is its point of view and for what kind of reader it is intended. Other students will suggest improvements. How would you change it for another point of view or another reader?

#### *Wednesday*

1. Make an outline for an exposition of the courses of study and requirements for graduation in your school designed to tell a prospective student what he may take. Keep within 400 words.
2. In class, supply an example to illustrate each item in your exposition. How many of these examples would you use in your exposition, if you were to rewrite it?

#### *Thursday*

#### NEWSPAPER STUDY

#### Syndicate Services

Much interesting reading matter and most pictures seen in smaller newspapers are purchased from syndicates, which, by selling the same material to a number of newspapers, reduce its cost to each. Such a system enables small news-

papers to publish better material than their resources would otherwise afford. In the smaller country weeklies syndicate service is seen in the form of "ready prints" or "patent insides"; that is, the publisher purchases his print paper from a syndicate with the inside pages already printed. Country papers that do not use this service boast that they are "all home print." In small daily newspapers and country weeklies may be seen the use of stereotype plate or "boiler plate" of articles and pictures set in type by a syndicate; this may be distinguished by its typography. In larger dailies the syndicate service consists of daily proofs of articles and stereotype mats of pictures. Aside from these all-inclusive syndicate services, many individual features of various kinds are supplied—news pictures, comic strips, material for special departments, cartoons, editorials, biographical sketches, short stories and serial fiction, fashion notes, architectural ideas, even entire Sunday supplements. In the same way, it is now common for any successful newspaper writer, artist, or paragrapher to syndicate his work to other newspapers. Most news pictures are bought from photo syndicates. It is not always easy to distinguish syndicate material, except the ready print and plate variety. Sometimes it is copyrighted, labeled, or otherwise credited. Often one must merely conclude that, because it is not local news matter, or telegraph news matter, or special articles obviously prepared by the staff, it is likely, in a small newspaper, to be syndicated material.

1. Study the ready print inside pages of a country weekly. Many newspapers of this class use them and the typography will identify them. Notice the kind of articles, pictures, advertisements.
2. In a small daily or weekly newspaper mark what appears to be stereotype plate matter; different typography and headlines will identify it. Study the kind of material.
3. In an average daily newspaper mark the material that appears to be syndicated. List the kinds. How many

photographs are syndicated? Look for syndicate material in special departments.

4. Is any of the material on the editorial page purchased from other newspapers—marked “copyright”? Other material, credited, but not copyright, is probably clipped by the exchange editor.
5. Are any cartoons or drawings from other newspapers? Look for copyright or credit notice.

*Friday*

ACCURACY EXERCISE

1. Study the organization of the state legislature. How many members are there in the assembly, or lower house? Who was speaker at the last session? How many assemblymen represent your county and what are their names? How many members has the state senate or upper house? Who is speaker? Who is senator from your county? When is the next legislative election; when does the legislature convene?
2. In class, written memory test and oral discussion. What do you know about the personality, home life, education, training, business, and politics of your assemblymen and senator? If you wished a state law passed, how would you go about advocating the idea and obtaining action?

## CHAPTER XIV

### FORM OF MANUSCRIPT

This is a good time to rest from the consideration of rhetorical methods long enough to study the form in which manuscript should be prepared and other similar problems. They are more important in journalistic writing than in other composition because, as was pointed out in Chapter I, the journalist is always writing for a printer. Since printers use the word "copy" to designate the manuscript which they handle, journalistic writers speak of their manuscript as "copy." This consideration—that the writer's manuscript should be prepared for use as printer's copy—is the essence of journalistic writing.

The chief requirement for printer's copy is that it shall be so legible and easy to read that the printer will have no excuse for making mistakes in setting it in type. Furthermore, it shall be in such form as to permit an editor to correct and alter it before he gives it to the printer. To this end, the manuscript should be written in a large, legible hand, or typewritten. The best paper to use is soft unruled paper without gloss, cut in the standard letter size (8½ by 11 inches). Glossy paper is not good because the light reflected from it hurts the eyes; ruled paper does not accommodate broad spacing between lines. The writer should use only one side of the sheet so that the copy may be cut, or pasted, or divided into "takes" (small pieces for the printer). Journalistic writers ordinarily use a soft

lead pencil, rather than a pen, because it is best suited to a large, legible hand and is easier to read by artificial light.

**The Typewriter.**—Better than a lead pencil is the typewriter because it is more rapid and legible. In most magazine and newspaper offices writers are required to supply typewritten manuscript, and, since dependence upon a stenographer is costly in time and money, writers themselves must learn to operate the typewriter. It is well, therefore, for an ambitious young writer to learn typewriting at once. At first, until the use of the machine has been mastered, it will be used simply in making a final copy. As soon as possible, however, the writer should learn to compose directly on the machine, since manipulation of the keys will soon become a habit like the use of a pencil.

**Longhand Manuscript.**—Until the typewriter is mastered, longhand manuscript must be prepared with great care. The writer must form the habit of remembering the printer; every word must be so clear that the printer cannot possibly misunderstand or make a mistake. (1) There is no chance to slur over words the spelling of which the writer is doubtful; every letter must stand out clear-cut, for the printer will set it in type just as it is written. Mistakes that are passed over without thought in manuscript stand out with striking prominence in type. (2) It is well to print proper names or words of unusual spelling to avoid mistake. (3) Periods and other punctuation points should be so evident that they cannot be overlooked. (4) Since “u” and “n” are readily confused in longhand manuscript, it is well, when they may be confused, to underscore “u” (u) and overscore “n” (n).

**Space for Corrections.**—The manuscript that we are preparing now is not for publication, but it is well to begin

to write with that idea in mind. (1) One of the first principles is to leave enough space between lines so that insertions and corrections may be written in. On the typewriter, material should be double or triple spaced; in long-hand, the lines should be twice as far apart as on ruled paper. (2) Broad margins should be left on either side. (3) Space should be left at the top and bottom of the pages. (4) Paragraphs should be indented at least an inch.

**Handling of Manuscript.**—Each page of the manuscript should be numbered and should bear the writer's name or some designation of the article (as, "Smith—2" or "New Council—4") so that the various pages cannot become misplaced. The best place for the number is in the upper left corner of the sheet. Inserted pages should be designated with a letter (as, 4, 5a, 5b, 5c, 6). The name of the writer, the date, and other material required by class practice may conveniently be placed in the upper left corner of the first page. If the manuscript is folded backward once across the middle, the name and the beginning of the article will be on top, convenient for handling. The last page should bear a mark at the end of the writing (such as # #) to indicate that the article is complete.

**Accuracy.**—As soon as the writer begins to think of the appearance of his manuscript in print, he realizes the full force of the necessity for accuracy in all details. Misspelled words, bad punctuation, and bad grammar may sometimes be overlooked in manuscript, but never in print. A misspelled word stands out like a blot on the page of a book. Journalistic writers therefore consider these details of the utmost importance. They realize that they have no teacher to correct their work, and they dread seeing their misspelling reproduced in thousands of printed copies



and spread broadcast before the reading public as an example of their work. It is not easy for a writer to say "What does it matter?" when he realizes that thousands of readers are laughing at his ignorance and carelessness. In practicing journalistic writing, therefore, students must pay as much attention to the accuracy of their spelling, punctuation, and grammar, as to the accuracy of their facts.

**Typographical Style.**—It is for the same reason that writers and publishers establish arbitrary rules for variable usages in English writing. If the writer, for example, capitalizes "autumn" in one sentence and does not capitalize it in the next, the reader is sure to notice it; if he used a period after "per cent" in one paragraph and does not in the next, the detail is more noticeable than his statement. Either usage is correct, but the writer must be consistent. It is to insure consistency and uniformity that newspaper, magazine, and other publication offices establish arbitrary office rules for the particular cases. The rules are known as *typographical style*. If they are written down, the list of rules is called a *style sheet* or *style book*. In no two offices are the rules exactly alike, but each office follows its own rules to the letter. Writers who are not connected with offices obtain the same desirable uniformity in their writing by establishing rules of their own.

(1) One of the doubtful questions is the use of capital letters. There is a different usage in the capitalization of names that designate seasons of the year, political parties, religious denominations, sections of the country, points of the compass, school classes, names of political officers, and many other kinds of nouns. There is disagreement in the capitalization of the common noun in composite names like

Northwestern Railway Company, First National Bank, Chicago University. Shall company, bank and university here be capitalized? For the sake of uniformity writers make arbitrary rules to cover these cases.

(2) The use of figures brings additional difficulties, since no rules tell absolutely when they shall be used and when the numbers shall be spelled out. (3) Although abbreviation is commonly avoided, some words must of necessity be abbreviated. Which ones? (4) The mere writing of dates (whether *Jan. 17, 1916*, *January 17, '16*, *17 January, 1916*, etc.), and (5) the form of the street address (whether *435 Grand street*, *No. 435 Grand Street*, *#435 Grand St.*, or *435 Grand st.*) are mooted points. (6) The use of quotation marks and certain uses of punctuation also bring up problems.

For the sake of accuracy and uniformity a young writer must notice these small matters and develop rules to guide him in his writing. Every rule, however, must be based on a good reason and should be consistent with his other rules. If the class or teacher has established a set of rules to be followed in all practice writing, so much the better. In the back of this book there will be found a compact style sheet that may be used as the basis or model in the preparation of such a list of rules.

## EXERCISES XIV

### *Monday*

1. Study a page in any magazine or a column in any newspaper to discover the rules for capitalization, quotation, use of figures, abbreviations, and other rules in force in that office. Note inconsistencies in usage. Note variations from the style sheet in the back of this book, (Part II, Chapter III).

***Tuesday***

1. Study the style sheet in the back of this book. Learn its usages by checking each rule that is *new* to you. How many are there? In class, the teacher will read some short items to be written from dictation to see how well you know this style.

***Wednesday***

1. Write one of the following:
  - (a) An exposition designed to explain the game of basketball (or any other school sport) to a foreigner who has never seen it played.
  - (b) An explanation of the difference between association and intercollegiate basketball for a student who has seen only one kind of game.
  - (c) An exposition explaining local motor traffic regulations.
2. In class, study the finished exposition, notice spelling of every word, every punctuation mark, and capital letter, and other typographical details to test the uniformity.

***Thursday*****NEWSPAPER STUDY****Copyreading**

Students of newspapers are likely to forget the work that goes into an article after it is written and before it is printed—the work of the editor or copyreader who polishes and corrects the writer's work and prepares it for printing. In a newspaper office the copyreaders work at a table known as "the copy desk" under the direction of the city editor. Besides polishing the articles written by reporters, the copyreader must correct grammar, punctuation, and spelling, must alter the capitalization, figures, abbreviations, and other technique to conform with the newspaper's typographical style, must correct or remove inaccuracies, must be sure that the

material is not libelous, must change its form so as to emphasize the news value most effectively—all this by editing the original copy without rewriting it. Sometimes he reduces the length, according to the city editor's directions. After the correction is completed, the copyreader writes a headline for the article, writes in subheads between paragraphs, puts on the copy the necessary typographical directions for the printer, and writes at its head a guide-line or catch-line, (for example, "Add Dartmouth Game, Sports") to keep track of its various parts and to indicate where in the paper it should go. Copyreaders work very rapidly and must have an exceptional ability to see errors and to grasp ideas so as to whip them into shape in much less time than it takes to write them.

1. Count the errors in spelling, grammar, and punctuation on the front page of your newspaper, disregarding errors that are obviously typographical.
2. Notice the typographical style, comparing methods of using capitals, figures, etc., with the style sheet in the back of this book.
3. Does the copy desk of your newspaper appear to follow definite rules of paragraphing? In how many paragraphs is the first line emphatic and interesting?
4. At what intervals are subheads inserted? Their form?
5. How many trite and hackneyed words or expressions have the copyreaders overlooked? Supply synonyms.

### *Friday*

### ACCURACY EXERCISE

1. Study your state's representatives to the federal government. How many does it send to the House of Representatives? What is the name of your local Congressman? How many Senators does it send? What are their names and parties? Study federal representatives in your state. Who is postmaster in your city? Revenue collector? Besides federal district judges, what other

federal representatives are there in the state? (See blue book.)

2. In class, written memory test and oral discussion. What do you know about your national representatives? Have their names been in the newspapers recently? Discuss other current news.

## CHAPTER XV

### NEWS NARRATIVES

Although human interest stories, which we studied earlier in our course, are journalistic in character, they are not the most typical newspaper narratives, because they treat small events. Narratives of important news, as seen in modern newspapers, are usually written in a special form. They do not involve a different kind of writing, but they involve a special structure which shows itself in the outlining more than in the composition. In the human interest story our method was to tell the story in the most natural way, usually the chronological order, because our only aim was to interest or amuse the reader. But when we write real news narratives of significant events, we are not only trying to amuse the reader but to inform him—to tell him what is happening in the world.

**For Busy Readers.**—This change in purpose involves a change in structure or order in which the facts are presented. While making the narrative as interesting as possible, we try to tell the news as quickly as we can. We think of our reader as a very busy person who is looking through the newspaper to find out what has happened in the past twenty-four hours. We realize that in the newspaper in which our article is to appear there may be 150 other articles, containing perhaps 60,000 words in all. No busy reader could possibly take time to read 60,000 words to find out the news, and yet we wish him to get the content

of it all. If all the 150 articles were constructed like our human interest stories, he would have to read most of the 60,000 words to get all the news; at any rate, he would have to read all of each individual article to find out what it contained. If we are to enable him to get the news quickly, we must adopt some way of writing that will enable him to get the content of any article by reading part of it; he may, of course, read the rest of it if he is especially interested in the subject, but he will get the news anyway. To accommodate this busy reader and suit newspaper narratives to his needs newspaper men have evolved such a special structure of narrative. We may call it the "news-story form."

**Summary First.**—A little thought will indicate readily how to construct an article so that a busy reader may get its content by reading only part of it. Suppose that 500 words are needed to tell the entire story; even so, the content, or gist, of the information may easily be summed up in a sentence. For example, imagine that the United States Senate spent an entire afternoon debating the final reading of a new tariff bill and finally passed it by a vote of 60 to 26. Many Senators gave long addresses during the afternoon, and much interesting material was brought out in the debate. A complete narrative of the afternoon's session might fill two columns in the newspaper. But, after all, the real news, or gist of it, is that the bill was passed. That one sentence sums up the entire story. If the narrative were written in logical order, as we have been writing human interest stories, the passage of the bill would be told in the last sentence, and the reader would need to read two columns to find out whether the bill was passed. The newspaper man says: "Why not tell him the

papers to publish better material than their resources would otherwise afford. In the smaller country weeklies syndicate service is seen in the form of "ready prints" or "patent insides"; that is, the publisher purchases his print paper from a syndicate with the inside pages already printed. Country papers that do not use this service boast that they are "all home print." In small daily newspapers and country weeklies may be seen the use of stereotype plate or "boiler plate" of articles and pictures set in type by a syndicate; this may be distinguished by its typography. In larger dailies the syndicate service consists of daily proofs of articles and stereotype mats of pictures. Aside from these all-inclusive syndicate services, many individual features of various kinds are supplied—news pictures, comic strips, material for special departments, cartoons, editorials, biographical sketches, short stories and serial fiction, fashion notes, architectural ideas, even entire Sunday supplements. In the same way, it is now common for any successful newspaper writer, artist, or paragrapher to syndicate his work to other newspapers. Most news pictures are bought from photo syndicates. It is not always easy to distinguish syndicate material, except the ready print and plate variety. Sometimes it is copyrighted, labeled, or otherwise credited. Often one must merely conclude that, because it is not local news matter, or telegraph news matter, or special articles obviously prepared by the staff, it is likely, in a small newspaper, to be syndicated material.

1. Study the ready print inside pages of a country weekly. Many newspapers of this class use them and the typography will identify them. Notice the kind of articles, pictures, advertisements.
2. In a small daily or weekly newspaper mark what appears to be stereotype plate matter; different typography and headlines will identify it. Study the kind of material.
3. In an average daily newspaper mark the material that appears to be syndicated. List the kinds. How many



photographs are syndicated? Look for syndicate material in special departments.

4. Is any of the material on the editorial page purchased from other newspapers—marked “copyright”? Other material, credited, but not copyright, is probably clipped by the exchange editor.
5. Are any cartoons or drawings from other newspapers? Look for copyright or credit notice.

*Friday*

ACCURACY EXERCISE

1. Study the organization of the state legislature. How many members are there in the assembly, or lower house? Who was speaker at the last session? How many assemblymen represent your county and what are their names? How many members has the state senate or upper house? Who is speaker? Who is senator from your county? When is the next legislative election; when does the legislature convene?
2. In class, written memory test and oral discussion. What do you know about the personality, home life, education, training, business, and politics of your assemblymen and senator? If you wished a state law passed, how would you go about advocating the idea and obtaining action?

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The canoe don't look like no drifter. So I left a buoy to mark the place."

While they were examining the canoe for marks of identification, a rowboat, manned by John Saugland, fisherman, swung in before the wind. In the stern lay an unconscious boy, still gripping a cork life preserver.

"It's Bill Hall," exclaimed Nelson, the boatman, as the rowboat beached. "It's him that went out with them from here."

"I found him hanging on to that life preserver, half a mile out," Saugland said. "About half an hour ago I thought I heard somebody calling for help and I took the boat and rowed out to find 'em. Bad night for canoes, thinks I. Took some hunting, but after a while he shouted again and I found him. Just about all in, then, I guess—keeled over when I pulled him into the boat."

The men worked over young Hall for twenty minutes before he began to show signs of life, and then they put him into Nelson's automobile and rushed him to the City Hospital. This morning he is still too weak to talk.

Just what happened will not be known until Hall recovers. His watch stopped at 8:25 and Saugland picked him up about 11:30. For three hours, therefore, he must have clung to the life preserver. The physician in charge believes that he was in the water that long.

No trace has been found of Arthur Simpson and Henry Albright, but the lake is being dragged this morning around the buoy dropped by the "West End." Their parents have been notified and will arrive this noon. It is said that Mrs. Albright is prostrated.

The same narrative is rewritten in news-story form, with the climax at the beginning of the story, in the following account:

Two boys campers were drowned in Lake Mendota last night while paddling in a canoe about a mile south of the Pheasant Branch landing against a strong southwest wind that had driven other small craft from the lake. A companion was rescued after he had clung to a life preserver for three hours.

The boys who were drowned were Arthur Simpson and Henry Albright, both of Brownville, who were spending the week-end at the Jackson cottage near the Branch landing. William Hall, who was rescued, is the son of Attorney John Hall of this city.

Hall was rescued at 11:30 by John Saugland, fisherman, who lives about a mile south of the landing. Saugland was aroused by a faint call of "Help" just as he was closing his shack for the night. He went out in a rowboat to seek the person from whom the cry came.

"I found him hanging on to that cork life preserver about half a mile out. When I heard him shout, I had my shoes off but, thinks I, it's a bad night for canoes. Took some hunting to find him, but he shouted again two or three times. Just about all in, then, I guess—keeled over when I pulled him into the boat."

After taking Hall, who was unconscious, to the Branch landing, Saugland was aided in resuscitating him by Sam Nelson, boat liveryman, and others. As the boy's condition seemed to be serious, Nelson took him in his automobile to the

City Hospital. This morning he is too weak to talk but it is said that he will probably recover.

That he was in the water for a long time is indicated, not only by his condition, but by the fact that his watch had stopped at 8:25. It is supposed that he clung to the life preserver for the three hours from then until he was rescued about 11:30.

The bodies of the two other boys have not yet been recovered. The canoe was picked up about 11 o'clock last night by Gus Doolittle, pilot of the round-the-lake boat, "West End," and taken to the Branch landing just a few minutes before Saugland arrived in his rowboat with Hall lying unconscious in the stern.

A paddle had been picked up shortly before by Capt. Louis Dorran, pilot of the mailboat, and Thomas Gallagher, neighbor of the Jackson cottage, who were out searching for the boys. Doolittle dropped a buoy to mark the spot where the canoe was found, and several parties are dragging the lake in that vicinity this morning.

Because of the strong southwest wind and the roughness of the lake, few boats were out and little is known of the accident except by Mr. Gallagher and Mr. Nelson of the boat livery.

Mr. Gallagher saw the two Brownville boys starting out from the Jackson cottage in a 17-foot Morris canoe about 7 o'clock. As they battled to drive the canoe into the on-shore wind, he went out on his pier, and shouted to them that the lake was too rough for canoes. But, either because they did not hear him or because they were venturesome, they did

not heed his warning and paddled around the point out of sight.

"Later in the evening I became worried because the boys did not return," Mr. Gallagher said this morning, "and I telephoned to Captain Dorran of the mailboat to go out with me and search for them. We found nothing but a paddle and had just given up the search and run in to the Branch landing when the 'West End' brought in the canoe. A little later Saugland appeared with Hall in his rowboat."

The two boys had landed at the Branch pier about 7:30 and picked up Hall, who was repairing a rowboat on the beach, according to Sam Nelson, owner of the Branch boat livery. No boats or canoes were being rented out because of the wind, and Nelson urged the boys not to go out. But they insisted that they could weather the storm. The last that was seen of them was when they headed straight out into the lake from the landing, turned south, and disappeared in the darkness.

The parents of the two boys have been notified and will arrive this noon. Mrs. Albright was prostrated by the news, it is said. Mr. and Mrs. Hall are at the bedside of their son.

**The Outline.**—Study of the two narratives above will indicate that the characteristic structure of the news-story is more a question of outlining than of writing. The two stories do not differ greatly in statements or wording; the material simply is arranged in a different order. For example, the outlines of the two narratives would be as follows:

*Chronological Order*

The situation—a storm  
 Two boys start out—warned  
 Stop at Branch for Hall—  
     again warned  
 Leave shore—last seen  
 Two men hunt—find paddle  
 “West End” finds canoe  
 Saugland brings in Hall  
 How Saugland found him  
 Hall resuscitated  
 Report from hospital  
 Search this morning

*News-Story Order*

Lead—two boys drowned, **one**  
     rescued  
 Who they were  
 Rescue of Hall by Saugland  
 Hall resuscitated  
 Hall’s condition and experi-  
     ence  
 Traces of other boys—**canoe**  
     and paddle  
 Gallagher saw them start  
 Dorran and Gallagher search  
 Nelson saw them pick **up**  
     Hall  
 This morning

**The Process.**—Looked at from the point of view of construction, all news-stories may be put together after the same plan. The first step is to make a list or outline of the various scenes or points to be made in the story. The next is to arrange them in the order of their relative interest. After that, the narrative is written like any other in accordance with its outline. The summary lead may well be written last since it is the most important part. In wording and style news-stories are no different from other narratives. The writer uses the same methods that he used before, bringing in exposition and description where they are needed and attempting to develop as much action as possible. Every one of the suggestions set forth in Chapter VII may be followed here. As in all journalistic writing, the writer should use moderately short paragraphs; that is, not longer than 50 or 75 words.

**Paragraph Beginnings.**—Because of its increased significance, it is well to notice again what has been said about the inverted emphasis characteristic of journalistic writ-



ing. Since he is writing for a reader who peruses his story rapidly and silently, the news-story writer attempts to place the point of each sentence and each paragraph in the first few words. In each paragraph the first few words usually contain the topic sentence. The significance of this will be seen when the article is printed; because of the indentation, the first line of each paragraph stands out as a spot that is more likely to catch the reader's eye and to be read than any other line.

### EXERCISES XVI

#### *Monday*

1. After reading the chapter, select five news-stories in a newspaper and make an outline of each. Are the events presented in natural order or not? The outline will show this plainly.

#### *Tuesday*

1. Outline the scenes or episodes in one of the stories written last week (or a new one), following the natural order in which they occurred. Rearrange the outline to place the episodes in the order of their interest or importance.
2. In class, rewrite the story on the new outline. Attach the summary lead prepared before and see if the result is not a better news-story.

#### *Wednesday*

1. Obtain the facts concerning an event of the last few days—an accident, someone's achievement, or a similar occurrence. Outline it according to the news-story plan, and write the story. Do not write the lead until after the rest is completed.
2. In class, the leads will be examined on the board; every word will be tested to see if it is the right word and is necessary.

*Thursday*

## NEWSPAPER STUDY

**Dividing the Day**

How the twenty-four hours of each day and night are divided between the morning and afternoon newspapers may be best seen in a city that has both morning and afternoon papers for there it applies to local news. But, in a city that has but one kind, the division may be seen in telegraph news, for the press associations divide the twenty-four hours in the same way. The basis of the division is that each morning or afternoon paper shall cover roughly half of the twenty-four hours as its own news field, giving complete accounts of all events that happen during that period. The events of the other half of the period are covered by its competitor. That is, an afternoon newspaper goes to press with its last edition between 3:30 and 5 P.M.—let us say, 4 P.M.; its news field covers all that has happened since the morning newspaper went to press sometime between 2 and 4 A.M. The morning newspaper, in turn, covers the events occurring between 4 P.M. and 4 A.M. Each newspaper sends its own reporters to cover the events of its own period but does not usually send reporters to cover the other period, since the other paper covered that. But, since many readers buy but one newspaper each day and would, therefore, miss the events of half the day, each newspaper gives brief digests of the articles published by its competitor. These digests, known as “rewrites,” “boiled items,” and “follows,” as used for different kinds of news, will be studied next week.

1. Note the time in each local story in your newspaper. Did each event occur in the paper's own news period? In the stories of events that preceded the time period, note the method of handling.
2. If you can obtain both morning and afternoon papers of the same day, study the division of the day as shown

in both local and telegraph news. Watch the same articles in each.

3. Note in today's morning newspaper the articles that should be briefly reported in the afternoon paper because they happened since yesterday afternoon's paper went to press. *Or*, apply the same study to an afternoon paper.
4. Are the second or later stories (rewrites and follows) that you find written so as to be clear to a reader who did not see the first stories?
5. What stories have been followed locally for several days?

*Friday*

ACCURACY EXERCISE

1. How many members has the United States Supreme Court, and who is Chief Justice? How many members has the House of Representatives, and who is Speaker? How many members has the United States Senate and who is President of it?
2. In class, written memory test and oral discussion. What cases go to the Supreme Court? Just how is that court one of the "three checks in our government"? When does Congress convene again and for how long? Current news.

## CHAPTER XVII

### EMPHASIZING NEWS VALUE

Besides the summary lead and the inverted order, there is still another characteristic in well-written news-stories. In newspaper offices it is called the "feature," and it is this that is meant when an editor admonishes a reporter "to play up the feature." In reality, to play up the feature is merely a way of emphasizing news value to make a news-story more interesting. "To play up" means to place in a significant position. Important articles are "played up" when they are placed in important positions on a newspaper page under prominent headlines; in the same way, parts of a story are played up when they are brought into prominence—that is, near the beginning. The "feature" is the most interesting part of a story, the part that gives it news value, makes it worth printing. ("Feature" in this case should not be confused with the term "feature story," which is applied to an article without news value—for example, a human interest narrative.)

"To place the most important part at the beginning" would seem at first like a repetition of the suggestions for the construction of a summary lead. It is not, however, for the feature is something aside from the summary or gist of the story, and "beginning" means "first line." The feature may be a part of the summary or it may be an attendant fact. The interest or news value of a story may

be in some fact or action that accompanied the main event. For example, if a house were to burn down today, the lead of a news-story might relate the occurrence as follows: "Fire destroyed the residence of John H. Harper, 426 Regent street, at 9 o'clock this morning, etc." But the most interesting feature of the story may be that Mr. Harper's small son fell out of a window during the fire; that is, it is more interesting to newspaper readers than the fire itself. It might be played up thus: "Falling from a second story window into a fireman's arms, 7-year-old Henry Harper broke his arm during a fire that destroyed the house occupied by his father, John H. Harper, 426 Regent street, at 9 o'clock, etc." In the same way, the fact that an automobile runs into a tree may be overshadowed by the fact that the driver is killed, and the news-writer, while summarizing both facts in the lead, plays up the most interesting feature thus: "Hurled from an automobile against a tree, Frank Jones, taxi-driver, was instantly killed early this morning when his car skidded and, etc."

Almost every news-story, in the same way, contains some phase that is more interesting than the main event itself. In the account of an exhibit, for instance, one item may stand out as more interesting than all the rest and be played up thus: "Benjamin Franklin's electric machine is on display this week as a part of a special exhibit of historical relics which is being shown to the public by, etc." The summary of the story is in this case: "A special exhibit of historical relics is being shown to the public, etc." The news-writer "plays up" Franklin's machine by putting it in the first line. This method of writing the lead increases the news value of the story because the newspaper reader

is more likely to be interested in "Benjamin Franklin's electric machine," than in "A special exhibit of historical relics."

**Easy Beginning.**—Besides providing a way to emphasize interest in a narrative, this method of writing a lead solves the problem, "How shall I begin?" It tells the writer at once what will make the most attractive beginning. The same idea may be applied, in general, to all kinds of writing. Many writers, at a loss for a beginning, puzzle to find a witticism or a comparison or a generality to lead off their articles. They may save all that trouble and improve their articles by remembering that, if a story is worth telling at all, there is surely some fact or incident *in it* that is worth the first line. Instead of looking all over the universe for something *outside* the article to begin with, they should look through the facts *within* the article and begin with the most interesting of them. That is why it is well, in news-writing as well as in other writing, to write the introduction, or lead, last; the writing of the rest of the article will aid the writer in selecting its most interesting part.

**Grammatical Beginnings.**—The problem of beginning may often be solved by an investigation of the grammatical possibilities. However well versed in grammar the writer may be, his tendency is to use two or three grammatical forms to the exclusion of all others. Trials of the various possible constructions frequently suggest an effective beginning that would otherwise be overlooked. Here are some possibilities:

1. *Noun.*—The noun may be the subject or object of the principal verb, or, in some cases, another part of the sentence. One should note the tendency among news-writers

to avoid beginning with "a" or "the" to gain variety. Here is a noun beginning:

Eleven automobiles belonging to private owners were destroyed in a fire, caused by defective wiring, which swept the Kirkland garage, 1189 Marshall avenue, and threatened the Memorial Methodist Church early this morning.

2. *Infinitive*.—An infinitive phrase, used as subject of a verb or in some other relation, injects action into the first few words. It is an effective means for expressing *purpose*.

To supply funds with which to keep a doctor and a nurse in constant attendance at their baby clinic, the officers of the Associated Charities today began to work out plans for the tag day to be held in the near future.

3. *Substantive Clause*.—Usually beginning with *that*, *how*, or *why*, this is useful for starting with a summary of results. It is frequently used to place the content of a statement, or opinion, first:

That a new building is to be erected to house the activities of the State Society for the Prevention of Cruelty to Animals was the announcement of Dr. R. A. Brown, president of the society, in his monthly report which was made public yesterday.

4. *Prepositional Phrase*.—When the writer wishes to begin with circumstances attending an action, this offers a good expedient:

With the slogan, "Save a Life for \$50," the Health Colony Club today began a state-wide campaign for funds to erect and equip a new sanatorium.

In a collision between a Peerless sedan and a Ford touring car at Armour avenue and First street at 10:30 this morning, Mr. and Mrs. C. R. Glover, 971 Ninth street, who were riding in the Ford, were so seriously injured that they were taken to Mercy Hospital.

5. *Participial Phrase*.—This is the best means to get action into the first line. It places action ahead of the actor, whose name may not be of interest. Care must be taken to use the participial correctly—as an adjective modifier of a noun, rather than as subject of a verb.

Flying at a speed of virtually three miles a minute, Lieut. C. C. Marshall, piloting an American-made Verville-Packard army plane, won the first Pulitzer trophy aeronautical race here today against a field of thirty-four starters.

6. *Temporal Clause*.—To lead off with interesting action that attended the main event, a temporal clause, beginning with *when* or *where*, is effective:

When 7,700 policemen have brushed their uniforms, polished their buttons, and got their final instructions, their annual parade will be ready to start at 1:30 this afternoon at Fifth avenue and 26th street.

7. *Causal or Concession Clause*.—The cause of the main action in the article may be emphasized by the use of a



causal clause beginning with *because*, *since*, *as*, or a similar word. A concessive idea is emphasized by a clause beginning with *although*, etc.:

Because he permitted his 15-year-old son to go joy-riding in the family automobile, John H. Jones, 1214 S. Homan avenue, was held by a coroner's jury yesterday on a charge of having been an accessory to manslaughter.

Although Evanston has a curfew law, the old town bell in Fountain square will not be tolled each evening at 8 o'clock as proposed. Instead, the city council, etc.

There are several other hints that may be followed in order to write an effective, attractive beginning for a news-narrative:

1. *"A" or "The."*—It is well to avoid beginning with an article whenever possible, not because there is anything objectionable about the article, but because every story will begin with an article unless the writer takes care. By forcing himself to avoid it, he may hit upon some novel and attractive beginning.

2. *Beginning with Names.*—Avoid beginning with the name of an actor in the story if the name is likely to be unknown and therefore uninteresting. Usually the reader is interested, not in the person, but in the things that he does, and the writer tries to place action ahead of the name. When one of the characters is well-known, however, the name is an interesting feature.

3. *Principal Verb.*—Care should be taken that the principal verb of the lead says something of importance. Too

City Hospital. This morning he is too weak to talk but it is said that he will probably recover.

That he was in the water for a long time is indicated, not only by his condition, but by the fact that his watch had stopped at 8:25. It is supposed that he clung to the life preserver for the three hours from then until he was rescued about 11:30.

The bodies of the two other boys have not yet been recovered. The canoe was picked up about 11 o'clock last night by Gus Doolittle, pilot of the round-the-lake boat, "West End," and taken to the Branch landing just a few minutes before Saugland arrived in his rowboat with Hall lying unconscious in the stern.

A paddle had been picked up shortly before by Capt. Louis Dorran, pilot of the mailboat, and Thomas Gallagher, neighbor of the Jackson cottage, who were out searching for the boys. Doolittle dropped a buoy to mark the spot where the canoe was found, and several parties are dragging the lake in that vicinity this morning.

Because of the strong southwest wind and the roughness of the lake, few boats were out and little is known of the accident except by Mr. Gallagher and Mr. Nelson of the boat livery.

Mr. Gallagher saw the two Brownville boys starting out from the Jackson cottage in a 17-foot Morris canoe about 7 o'clock. As they battled to drive the canoe into the on-shore wind, he went out on his pier, and shouted to them that the lake was too rough for canoes. But, either because they did not hear him or because they were venturesome, they did

not heed his warning and paddled around the point out of sight.

"Later in the evening I became worried because the boys did not return," Mr. Gallagher said this morning, "and I telephoned to Captain Dorrان of the mailboat to go out with me and search for them. We found nothing but a paddle and had just given up the search and run in to the Branch landing when the 'West End' brought in the canoe. A little later Saugland appeared with Hall in his rowboat."

The two boys had landed at the Branch pier about 7:30 and picked up Hall, who was repairing a rowboat on the beach, according to Sam Nelson, owner of the Branch boat livery. No boats or canoes were being rented out because of the wind, and Nelson urged the boys not to go out. But they insisted that they could weather the storm. The last that was seen of them was when they headed straight out into the lake from the landing, turned south, and disappeared in the darkness.

The parents of the two boys have been notified and will arrive this noon. Mrs. Albright was prostrated by the news, it is said. Mr. and Mrs. Hall are at the bedside of their son.

**The Outline.**—Study of the two narratives above will indicate that the characteristic structure of the news-story is more a question of outlining than of writing. The two stories do not differ greatly in statements or wording; the material simply is arranged in a different order. For example, the outlines of the two narratives would be as follows:

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**The Outline.**—Study of the two narratives above will indicate that the characteristic structure of the news-story is more a question of outlining than of writing. The two stories do not differ greatly in statements or wording; the material simply is arranged in a different order. For example, the outlines of the two narratives would be as follows:

speaker a copy of the address, either before, or immediately after, the address is delivered, and to write his report from this copy without listening to the oral delivery. Reporters always make an effort to obtain such a copy, and often speakers send copies to the newspapers in advance, but this is, of course, impossible when the address is delivered extempore or without manuscript. (2) If the address is of sufficient importance, the newspaper may send a stenographer to report it in full. This method is seldom used, because it takes too long for the stenographer to transcribe the entire speech before the digest of it may be made. (3) The commonest method is for the reporter to listen to address and to take notes from which to write the report. As he listens to the speaker's words, he writes down the important statements which he wishes to quote and enough facts and figures to be worked into a summary. (4) Some reporters with sufficient practice learn to write a "running story" as they listen to the speech. That is, while listening, they write out the quotations and summaries so completely that their notes may be used as "copy" without rewriting.

In our speech reporting we shall use the third method. We shall listen to the address, taking notes and writing a report afterward. A knowledge of shorthand, by the way, is not necessary; it would be of value, but few reporters know or use shorthand. What the speech reporter needs most is an alert mind. As he cannot write as fast as the speaker talks, he must learn (1) to recognize important statements, (2) to retain them in his mind long enough to write them down, and (3) to listen to succeeding remarks as he writes.

**Essentials Sought.**—The chief difficulty is to know how much to take down. Obviously, since the report will be



much shorter than the address, it is necessary to write down only part of it, perhaps one sentence out of ten. Not all that is said is of equal value; some sentences are significant, others are merely explanatory. It rests with the reporter's intelligence and alertness to distinguish between them. If the speech is an orderly one, written after a definite outline, the reporter may watch for summaries or topic sentences that round out each part of the discussion. If it is extemporaneous and without definite arrangement, he must rely upon his own interest and the attitude of the audience in selecting significant statements.

**Complete Sentences.**—The writing of the report, as will be seen later, requires that much material be quoted directly, since direct quotation is of greater interest than indirect quotation or summary. But to use direct quotation in writing the report, the reporter will need to have in his notes many complete sentences, since it is not considered good form to quote part of a sentence in the speaker's words and finish it in the writer's words. The writing will be greatly simplified, therefore, if the reporter makes a conscious effort to obtain *complete sentences* in his notes. Once he has started to write down a statement, he should complete it, even if that involves losing two or three statements that follow it.

**Statement for Lead.**—As he takes notes and listens to the speech, the reporter must also be thinking of the lead that is to be written later as an introduction to the report. He must be trying to obtain a comprehensive view of the entire address so that he will know what statement to quote as representative of the entire speech or what facts to include in his summary of it. In this comprehensive view, he must keep in mind the fairness and truthfulness of his

report. He must guard against emphasizing a side issue in the address or playing up a chance remark. The reader's idea of the address will be based almost entirely upon the statement emphasized in the lead, and the writer must take care to use a statement that will give a fair impression.

**Write at Once.**—It is always well to write the report immediately after the speech is over. No matter how complete the notes may be, they will become "cold" and unintelligible after a few hours. If the reporter writes his story at once, he will be able to remember enough of the context to expand upon his notes and give a fairer and more comprehensive report of the address.

### EXERCISES XVIII

#### *Monday*

1. After reading the chapter, analyze a speech report in the newspaper. How much is in direct quotation? Is the rest summary or indirect quotation? How many sentences of direct quotation did the reporter obtain? Is it coherent? Is the statement in the lead tied in with the rest?

#### *Tuesday*

1. Attend and take notes on a public lecture—a sermon, an address by a professional lecturer, a teacher's lecture, a talk in assembly, an address at a public meeting, or any other speech delivered from a platform. Obtain as many complete sentences of quotation as you can.
2. In class, select a statement from among the quotations that might be used in the lead as an embodiment of the speaker's ideas. Write in one sentence a summary that to you digests the speech adequately for use as the lead.

**Wednesday**

1. Report another address. Test the value of your notes by asking a classmate to try to read them and get a comprehensive idea of the lecture from them.
2. In class, the teacher will read a short address and the class will take notes. Results will be compared.

**Thursday****NEWSPAPER STUDY****Local Ends**

Every newspaper editor knows that his readers are much more interested in news of familiar persons and places—local news of the home city—than in news from outside, unless the latter is nation-wide in interest. That is why he devotes a front-page column to a fire on Main street in Home City while he buries on an inside page a brief account of a larger fire in another city. He is right, of course—we are more interested in things happening near us. In the same way, news from the outside is much more interesting, if, in some way, it touches the home city. The city editor searches the telegraph and correspondents' dispatches for mention of persons from the home city or known in the home city. In the account of a railroad wreck he finds a home-town name among the list of injured; in a Congressional report he finds a reference to a former home-city citizen; in a far-away business transaction he finds mention of a local firm. These home-town references he calls "local ends," and, whenever he finds one, he rewrites the lead of the dispatch so as to place the local end first. In addition, he has his staff watch the "exchanges"—newspapers from other cities—for references to the home city that may be developed into local ends. His search, carried to extremes in some newspapers, has given rise to many stock jokes about "the former home-town boy now grown to fame in the city." But his idea is right.

1. In one issue of a newspaper mark the articles that **are** local ends of news from other cities, or at least **are** based on interest in local ends.
2. In the same issue compare the amount of space devoted to local news and to outside news.
3. Look through a newspaper published in a nearby city in search of ideas for local ends to be followed in the home paper.
4. List possibilities for local ends that you find in an issue of a weekly news-digest periodical—that is, the application of national problems and issues to the home city.

***Friday*****ACCURACY EXERCISE**

1. List the rulers of the following nations: England, France, Germany, Spain, Italy, Sweden, Norway, Holland, Belgium, China, Japan, and Mexico. How long has each been in power? (See almanac.) Memorize and file notes.
2. In class, written memory test. What form of government has each of these nations? What wars has it waged in the last ten years? What are the principal industries of each? Other current news.

## CHAPTER XIX

### WRITING SPEECH REPORTS

After an address has been "covered"—that is, after the reporter has listened to it and taken notes—the writing of the report is merely composition with one or two special considerations. Since a speech report is a news-story account of the address, it is written much like the news-story accounts of other events. This method, as pointed out before, is characterized by: (1) a summary lead, (2) a newsy feature in the first line, and (3) a crowding of the interest toward the beginning. The part of the composition that requires the most attention here is the summary lead.

**Writing the Lead.**—Since the purpose of a speech report is to tell what the speaker said, the lead usually includes a summary of his remarks or a quoted statement that embodies the gist of his address. Immediately following this summary or quotation the reporter tells who the speaker was, when and where he spoke, and any special circumstances worth noting. The newsy feature here is the summary or the quotation, and it is always placed at the beginning unless the speaker's name or another element is more interesting. Just how this is done may be illustrated by a newspaper lead written in various ways, but it must be understood that these do not include all possibilities, for originality is quite as valuable in speech reporting as in other journalistic writing. The following examples

illustrate some of the more common forms used in everyday newspaper work.

1. *Direct Quotation of a Sentence.*—When the address contains a statement that sums up the speaker's ideas or an interesting epitome of them, that sentence is often quoted directly at the beginning of the lead:

"The mission of the American newspaper is to tell the truth, to stand for high ideals, and to strive to have those ideals adopted by the public," said Major V. C. Roberts, publisher of the Newton Press, in an address on "Newspapers That Lead," delivered before the University Press Club last night.

2. *Direct Quotation of a Paragraph.*—If the quoted summary or statement consists of more than one sentence, it should be presented as a paragraph of direct quotation with the explanatory matter set off in a separate paragraph:

"The mission of the American newspaper is to tell the truth, to stand for high ideals, and to strive to have those ideals adopted by the public. The editor may make his position in his community one of broad influence and high esteem."

So declared Major V. C. Roberts, publisher of the Newton Press, in his address on the subject, "Newspapers That Lead," which he delivered before the University Press Club last night.

3. *Indirect Quotation Beginning.*—Sometimes the reporter, wishing to condense the statement, presents it in indirect quotation, in the form of a *that*-clause. A more

extensive summary often requires two or three *that*-clauses, embodying the various phases of the address, as illustrated in the second example:

(a) That the mission of the American newspaper is to tell the truth and to stand for high ideals which it strives to have adopted by the public was the statement made by Major V. C. Roberts, publisher of the Newton Press, in speaking on "Newspapers That Lead," at the University Press Club meeting last night.

(b) That the mission of the American newspaper is to stand for high ideals and that an editor may make his position in his community one of high esteem, were points emphasized by Major V. C. Roberts, of the Newton Press, in a talk on "Newspapers That Lead," before the University Press Club last night.

4. *Summary Beginning*.—A reporter sometimes summarizes the speech in his own words in a complete statement with explanatory matter added:

A newspaper editor, by standing for high ideals and urging them upon the public, may make his position one of high esteem, according to Major V. C. Roberts, publisher of the Newton Press, who talked on "Newspapers That Lead," before the members of the University Press Club last night.

5. *Keynote Beginning*.—Or the writer may summarize the address in a noun and its modifiers used as the subject of the principal verb:

Higher ideals in newspaper publishing were urged upon editors by Major V. C. Roberts, publisher of the Newton Press, when he spoke on "Newspapers That Lead" at the University Press Club last night.

6. *Participial Beginning*.—Another variation of the summary beginning is the use of a participial phrase as the opening, thus:

Urging newspaper editors to stand for high ideals and to strive to have those ideals adopted by the public, Major V. C. Roberts, of the Newton Press, last night told members of the University Press Club that an editor may make his position in the community one of broad influence.

7. *Speaker's Name*.—When the name of the speaker is of greater interest than what he said, it may be used at the beginning. Even so, it is well to place a summary at the end, without quotation marks:

Major V. C. Roberts, publisher of the Newton Press, speaking before the University Press Club last night, defined the mission of the American newspapers as a matter of standing for high ideals and urging those ideals upon the public.

8. *Title of Address*.—If the title of the speech constitutes a good summary it may be placed first:

"Newspapers That Lead," was the subject selected by Major V. C. Roberts, publisher of the Newton Press, for his talk before the University Press Club last



night, and he told his audience the essence of leadership as he sees it after twenty years at the editorial desk.

**9. Circumstances.**—Rarely the circumstances under which the address was delivered are of enough interest to be used at the beginning:

Before fifty young men and women in the University Press Club who are looking forward to newspaper careers, Major V. C. Roberts, publisher of the Newton Press, last night sketched the lessons concerning "Newspapers That Lead" which he has learned in twenty years of editorial service.

**The Running Story.**—After the lead has been completed, the *running story* presents the speaker's ideas in quotation and summary. Direct quotation is more interesting than summary, but both are needed to avoid monotony.

It is not considered good form, however, to mix direct quotation and summary in the same sentence, or even in the same paragraph. The report should be made up of solid paragraphs of direct quotation and solid paragraphs of summary. Once the writer has started a paragraph in one form, he should complete it in the same form. Summary means, furthermore, a short synopsis digesting extensive portions of the address in a few sentences. The writer should take care in this summary that he is actually presenting and explaining the points made by the speaker, and not merely listing them. For instance, this sentence gives the reader little information: "The question of preparedness was taken up and discussed fully." A true summary would read as follows: "The problem of preparedness

is a national issue, the speaker pointed out, which will have a great effect upon the future of both political parties." The reporter must not forget also that he may make good use of indirect quotation, in the form of *that*-clauses, to break the monotony of quotation and summary.

**Reference to Speaker.**—Throughout the report, it is well to recall the speaker's name frequently to remind the reader of the authority for the statements, as well as to obtain the added interest lent by the speaker's presence. A long report without repeated references to the speaker is like a lecture in the dark; each reminder of the speaker's name turns the lights upon him and brings back his personality. Some editors carry this to the extent of describing the speaker and telling how he talked and gestured in order to increase the narrative feeling in the report. The usual way to bring the speaker into the report is by the use of "said the lecturer," "Mr. Smith pointed out," "declared Professor Jones," and similar expressions. They should not be used too frequently, not oftener than once in two or three paragraphs, and an attempt should be made to obtain variety of verbs to relieve the overworked "said."

**Quotation Marks.**—Special attention should be paid to the usage of quotation marks seen in present-day American newspapers and magazines. In a continuous quotation of more than one paragraph a quotation mark is placed at the *beginning* of each paragraph and at the end of the *last paragraph only*. To place together sentences from various parts of the address constitutes, of course, a continuous quotation. A change from quotation to summary or indirect quotation, however, requires a quotation mark at the end of the direct quotation, and vice versa. In the

same way, marks must be used to set off "said the speaker," and similar explanatory matter thrown in. Single quotation marks are used to set off a quotation within a quotation; another quotation within this single-quoted part requires double marks again.

**Writing from Manuscript.**—In writing a speech report from a copy of the speaker's manuscript the usual method is: (1) to read the entire speech to learn its content; (2) to mark the parts that are to be quoted and the points that are to be included in summary form; (3) to select the quotation for the lead or the material to be summarized at the beginning and mark it "lead"; and (4) to number the marked paragraphs in the order in which they are to appear. It is not necessary to quote them in the order in which the speaker gives them so long as the logic is clear; often the writer works back through the speech from the end toward the beginning. After the marking, the rest is a matter of copying or of cutting out the parts to be quoted, pasting them on copy paper, and making the necessary connections.

**Running Account.**—The "running story" of a speech is done in exactly the same way as the report written from notes, except that the reporter writes his story—quotations and summary—as he listens to the speech and needs only to correct his manuscript before turning it in as a report. The lead is usually written last. This method requires more practice and skill than the others.

## EXERCISES XIX

### *Monday*

1. After reading the chapter, clip as many speech reports as you can find in two newspapers and classify their

leads. Which forms predominate? Is the most effective form used in each case?

### *Tuesday*

1. Attend and take notes on a public address. Immediately afterward write a report according to the chapter instructions. Check over the quotation marks before handing it in and see that direct quotation and summary are not combined in the same sentence or paragraph. Try writing the lead in the nine forms suggested.
2. In class, the nine leads will be tried on the board.

### *Wednesday.*

1. The teacher will give out printed copies of a school, city, county, or state officer's annual report or special message. Prepare a 500-word report of it, using as much direct quotation as possible.

### *Thursday*

#### NEWSPAPER STUDY

### Gathering Election Returns

Few citizens realize that in the election machinery of our government there are no official facilities for gathering election returns on election day. When, on the morning after election, you read the results from all parts of the country, remember that the gathering and tabulating of returns is done entirely by the newspapers and press associations. To be sure, some days or weeks later the board of canvassers officially announces the results; in a Presidential election, as civics teaches you, the electors meet and name the President some months after the newspapers have announced his election. All this is because our constitution was written before railroads, telegraph, wireless, and aeroplanes were invented. As the need of quick returns arose, the newspapers, lacking official means, began to gather the results and now have a system that is essentially simple although costly to the news-

**papers.** Each newspaper gathers and tabulates the returns of its community from the polling places of city and county and telegraphs them to the press association's headquarters in the state. There, or in some city newspaper office, tables are kept for the entire state and, combined with those from other states, are sent back to the home communities. The tables kept are diagrams with the names of candidates across the top and the list of voting districts down the side, or vice versa, and the figures are put in as fast as received from reporters at the polls. Long before all the figures are in or the tables are complete, it is possible to forecast and announce the probable result.

1. List the county and state offices for which candidates will be selected at your next election.
2. From a city map list the voting precincts in your city.
3. From the state blue book list the voting precincts of your county.
4. With this material, plan a table to record the county vote at the next election, with candidates' names across top and polling districts listed down the side.
5. Find in the newspaper files the tables published after the last election and study them.

*Friday*

ACCURACY EXERCISE

Quite as important as a knowledge of the government and principal citizens of a city is a familiarity with its geography, industries, and general interests. The subsequent exercises will guide you in becoming acquainted with this field so that you will know it as a reporter knows it.

1. List the public buildings in the city. Where is each located and when was it erected? Unless the city is large, this survey should include schoolhouses and hospitals as well as governmental buildings. The study will be more effective if you get a good map and locate the buildings on it.

2. In class, written memory test. What buildings have been mentioned in the newspapers this week? What important offices and news sources are in each? What is the quickest route to each from the school, on foot or otherwise? Has your city adequate public buildings? Current news.

## CHAPTER XX

### WRITING INTERVIEW STORIES

Closely related to the speech report, studied in the last two chapters, is the *verbatim interview story* of American newspapers. Like the speech report, it is an account of someone's opinion, of what someone said. It is therefore written in much the same way and in print can be distinguished only by one or two earmarks.

There are two fundamental differences between an interview and a speech report. Both are accounts of something said, but the circumstances of the statements are different.

1. A speech report is an account of what a man said on a platform before an audience; it is a public utterance framed in words which the speaker wished to give to the public and delivered with the expectation of quotation. An interview, however, is a report of a conversation between a public man and a reporter; in fact, it is usually the man's answers to a series of questions propounded by a reporter. The reporter, therefore, plays a far greater part in the interview, although he is not mentioned. While reporting an address, he may report only what the speaker chances to say. Talking face to face with the speaker, he may, by his questions, guide the conversation into subjects in which his newspaper is particularly interested.

2. Because of the opportunity to question the speaker and guide his remarks into a definite channel, the interview is more closely related to current news; it has a

illustrate some of the more common forms used in everyday newspaper work.

1. *Direct Quotation of a Sentence.*—When the address contains a statement that sums up the speaker's ideas or an interesting epitome of them, that sentence is often quoted directly at the beginning of the lead:

"The mission of the American newspaper is to tell the truth, to stand for high ideals, and to strive to have those ideals adopted by the public," said Major V. C. Roberts, publisher of the Newton Press, in an address on "Newspapers That Lead," delivered before the University Press Club last night.

2. *Direct Quotation of a Paragraph.*—If the quoted summary or statement consists of more than one sentence, it should be presented as a paragraph of direct quotation with the explanatory matter set off in a separate paragraph:

"The mission of the American newspaper is to tell the truth, to stand for high ideals, and to strive to have those ideals adopted by the public. The editor may make his position in his community one of broad influence and high esteem."

So declared Major V. C. Roberts, publisher of the Newton Press, in his address on the subject, "Newspapers That Lead," which he delivered before the University Press Club last night.

3. *Indirect Quotation Beginning.*—Sometimes the reporter, wishing to condense the statement, presents it in indirect quotation, in the form of a *that*-clause. A more



extensive summary often requires two or three *that*-clauses, embodying the various phases of the address, as illustrated in the second example:

(a) That the mission of the American newspaper is to tell the truth and to stand for high ideals which it strives to have adopted by the public was the statement made by Major V. C. Roberts, publisher of the Newton Press, in speaking on "Newspapers That Lead," at the University Press Club meeting last night.

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4. *Summary Beginning*.—A reporter sometimes summarizes the speech in his own words in a complete statement with explanatory matter added:

A newspaper editor, by standing for high ideals and urging them upon the public, may make his position one of high esteem, according to Major V. C. Roberts, publisher of the Newton Press, who talked on "Newspapers That Lead," before the members of the University Press Club last night.

5. *Keynote Beginning*.—Or the writer may summarize the address in a noun and its modifiers used as the subject of the principal verb:

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5. *Keynote Beginning*.—Or the writer may summarize the address in a noun and its modifiers used as the subject of the principal verb:

**Departments**

American newspapers of former days systematically divided their news into special departments so that readers might know where to look for each kind. Something of the old system may be seen in the more conservative newspapers of the East. Instead of the present arrangement of articles in accordance with relative interest or news value, all items were separated into such groups as local news (likely called "Local Intelligence"), foreign news, national news, shipping news, and similar sections, with perhaps but one headline for each entire group. Newspapers of today have largely discarded the former system, retaining only such departments as sports, society, etc., and, when an article belonging to one of these departments is of unusual interest, it may be taken from its group and placed on the front page. Instead of the former "news departments," modern newspapers use another kind of department, made up of special material for certain types of readers: for example, woman's page, business page, art page, dramatic section. The development is most complete in the afternoon papers, and there the most novel departments will be found. The newer departments are, in general, designed as a means of making the newspaper distinctive. Since, with extensive coöperation in newsgathering, there is less chance for "scoops" and noteworthy distinction in the news pages, the development of distinctive special departments offers a way "to be different."

1. Make a list of the daily departments in your newspaper. How many have special labels or headings and distinctive typography? How many carry the name of the department editor?
2. To what extent is routine news classified and departmentized?

3. Can you find an article that has outgrown its department and found a place on the front page—perhaps a real estate sale that would normally be carried in a special column?
4. What special readers are sought in each special department? What departments are of the greatest value, and which, the least?
5. What smaller “features” of various kinds are published each day?
6. To what extent are these departments filled by material written in the office and to what extent by syndicate material?

*Friday*

ACCURACY EXERCISE

1. On your city map trace the routes of all street railway lines and the principal lines of auto traffic. Note location of railway stations and other centers of traffic and their relation to these routes. Note location of boulevards or other finely paved streets. Practice mapping out the quickest route, on foot, cab, or trolley, from one of the newspaper offices to various parts of the city.
2. In class, written memory test and oral discussion. What faults do you see in your city’s traffic routes. Suggest remedies. What are the most congested streets and crossings? Suggest remedies. Have these problems been discussed lately in the newspapers? What has your city done to solve the motor traffic problem? What city officers are in charge of this problem?

## CHAPTER XXI

### ARTICLES COMBINING OPINIONS

Slightly more difficult than the reporting of one address or the interviewing of one man is combining in one newspaper article the reports of a number of addresses or a number of interviews. But this is a common task in newspaper writing. The reporting of a number of addresses in a single article comes in the "covering" of conventions, public meetings, banquets, council meetings, and various gatherings at which a number of speakers appear. The combining of interviews involves the obtaining of opinions of a number of prominent persons on a public question and giving what appears to be the consensus. In the writing of the articles certain requirements give rise to a more or less conventional form.

**Reporting Meetings.**—The reporting of conventions and other public meetings may be illustrated thus: Let us imagine that the State Association of Newspaper Editors is holding its annual convention and we are assigned to report an afternoon's session. During the course of the session five editors speak on five different newspaper problems and the chairman of the meeting gives short talks between addresses. Our problem is to write an article that sums up the afternoon session and reports the most interesting things said by the five speakers. Not the least part is to give the names of the five speakers and of other persons prominent at the meeting.



The first step in the assignment is to attend the meeting and to take notes on each address just as we took notes in reporting a single address. It is quite as important to obtain the full name of each speaker, the name of his newspaper, his town, and the title of his address. (This information may of course be obtained from the program or from the chairman.) Then we return to our typewriter to write the article, which is quite as much a problem of building as of writing.

*Separate Addresses.*—We first write out a report of each address, using the combination of summary and quotation which we used in reporting single addresses. That tells the public what was said, and, if the five addresses are reported in the order in which they were delivered, the article gives a fair idea of the meeting. Such a report, however, would have two serious faults from the newspaper point of view: (1) It would be necessary for the reader to peruse the reports of all five speakers, to read the entire article, to be sure that he has discovered all the various speakers. (2) Unless the first speaker said the most interesting things and said them early in his speech, the most interesting statements might be buried deeply in the article. The problem of summing things up, of gathering together all the names at the beginning and also of putting the most interesting statement in the first paragraph, is solved by the use of a summary lead.

*Preliminary Summary.*—After we have written out the five speech reports in full, we shall write a paragraph or two of summary including the names of all the speakers, the names of the papers and towns which they represent, and the subjects of their addresses. Perhaps this summary also includes something about other prominent men who

attended the meeting and a sentence or two summing up the afternoon's doings. This summary we shall place at the beginning of the article, ahead of the reports of the separate addresses. In this way we solve one of the problems, for the summary enables the reader to find out who spoke and to get a general idea of the session without reading all the addresses.

*Newsy Feature.*—The second problem, that of emphasizing the most significant statement made during the session, is solved in another way. We shall select from the five addresses the most interesting statement or prepare a summary of the most interesting ideas propounded and write that into a paragraph much like the lead of a speech report. In this paragraph, besides giving the interesting idea we wish to emphasize, we tell that the speaker said it "during yesterday afternoon's session of the annual convention, etc." This paragraph is placed ahead of the summary paragraphs. The result is a summary lead consisting of several paragraphs, the first of which emphasizes the feature of the meeting. The following will illustrate:

"The American newspaper of today is essentially honest because the men who make it are honest and mindful of the public good. The 'vices of the press' which the critics bewail are the product of a noisy minority in the profession, distasteful to us as much as to the public. Unfortunate it is for us that the honest work of a hundred upright newspaper men is forgotten in the face of one of the blunders or 'fakes' of our unscrupulous brethren."

Thus Col. Hartland Brown, publisher of the Marshville Herald, summed up his address on "The Integrity of the News-

paper Man" at the session last evening of the Wisconsin Press Association which is now holding its annual convention in Assembly hall.

Colonel Brown's address closed a long evening of "newspaper talk." Other speakers who preceded him were: Harvey H. Lather, business manager of the River Falls Gazette, who spoke on "Merchandizing Surveys"; John R. Hood, secretary of the State Franklin Club, who discussed "Improved Cost Accounting"; and Marshall Richards, editor of the Oreland County Press, who told "How to Get Better Advertising Rates." James Nelvin, editor-in-chief of the Dayton Courier, presided.

A resolution asking Congress to continue its investigation of the print paper situation was voted at the close of the meeting. At the final session this morning, it was announced, the election of officers will take place.

Colonel Brown, in his address, urged the newspaper publishers to lay aside the stress of competition and to stand rigidly for the best in journalism.

"The newspaper of today is the only reading matter perused by most of our public," he said, *etc.*

*Separate Divisions.*—The article is now finished in all details except one. The summary has told the reader the names of the men who spoke, and the reader, if he is further interested, may look for the later individual speech reports that interest him. To help him in finding them and keeping them separate, we shall, in each report, place the speaker's name in a conspicuous position—at the beginning of the first line of a paragraph. To complete the

paragraph and avoid using a formal colon, we may give a sentence or two of summary, after the name, before beginning the direct quotation. Thus the article is divided into its separate parts by the speaker's names. Obviously, in each report we place the most important statements near the beginning. If the lead has quoted from one address, we should place that address first, immediately after the summary, as is done above. How each speech report begins may be illustrated by the following extract from such an article:

Mr. Lather, whose address opened the meeting, told how his newspaper, The Gazette, had made a survey of the merchandizing conditions in River Falls as an aid to its campaign for foreign advertising.

"The average newspaper publisher," Mr. Lather pointed out, "knows little of the potential buying power of his community, etc."

The building of such an article thus is largely a matter of outlining. If the writer has sufficient notes and has prepared a careful outline, his article will be well formed and easy to read. The outline of an article on the newspaper convention might be as follows:

- 1st and 2nd Paragraphs...Statement by Col. Hartland Brown, of the Marshville Herald, delivered at, etc.
- 3rd Paragraph .....Summary of speakers, identifications, and titles of addresses.
- 4th Paragraph .....Interesting events during session.
- 5th Paragraph .....Colonel Brown, speaking on—short summary.

- 6th to 9th Paragraphs...**Quotations from Colonel Brown's talk.
- 10th Paragraph .....**Mr. Lather told—short summary.
- 11th to 14th Paragraphs...**Quotations from Mr. Lather's address.
- 15th Paragraph .....**Mr. Hood urged—short summary.
- 16th to 18th Paragraphs...**Quotations from Mr. Hood's speech.

(And so on to the end.)

**Symposium Interviews.**—Group interviews, or articles which present the opinions of a number of persons on the same topic, are a similar problem but simpler to handle, because all the speakers are talking on the same subject. To obtain material for such an article, we interview a number of persons on the same subject, usually the significance of a current event of interest. Each interview is handled just as if it were the only interview on the subject, and the reporter devises some such means of obtaining verbatim statements as was suggested in Chapter XX. He plans out his questions for each of the persons interviewed in advance, usually bringing out a different phase of the subject in each interview.

**Separate Statements.**—The writing of the article is much the same problem as the writing of an article combining a series of speeches. Each interview is written separately and is made up of quotation and summary. As before, the writer must consider some means of emphasizing the name of each successive speaker, to separate the article into its several parts. The two commonest forms are as follows:

1. To begin with the speaker's name and a short summary:

Charles A. Karpen, attorney, urged immediate disarmament without regard to the action of other nations.

"Some nation must set the pace," he said. "If the United States shows the world that it is ready to begin disarming," etc.

2. To begin with the speaker's name without the summary:

MATTHEW R. HARVEY, banker.—  
"Disarmament can be attained only through a conference of the great powers. They are ready," etc.

When the statements are not more than one paragraph each, the names are sometimes placed within the quotations, thus:

"The World War should have taught us the lesson of preparedness," said John Hall, architect. "Must we repeat the," etc.

*Summary Lead.*—Such an article requires a lead to sum it up and to tell the reader the occasion for the interview—the consensus of prominent citizens on a timely subject. While telling what was the commonest opinion, however, the reporter does not forget to mention those who were in the minority and, in general, sums up all sides of the various opinions. Because of the shortness of such an article, the list of names is seldom included in the lead, as was done in the report of a meeting. The following illustrates the lead of such an article:

That the United States should begin to disarm at once and thereby set an example for the rest of the world, as urged yesterday by Senator Timothy Jones in his address in the Auditorium, is the opinion most commonly heard among the business and professional men of the city today.

Of eleven citizens who expressed opinions to *The News* this morning, eight favor immediate disarmament. A more cautious policy is advocated by others who fear that hasty disarmament may lay the nation open to future difficulty, especially with Mexico.

CHARLES A. KARPEN, attorney.—  
"Some nation must set the pace," etc.

Greater interest sometimes may be obtained in a symposium interview article by the use of a more narrative method. The writer, instead of merely presenting the opinions obtained, makes his report a narrative of his conversations with the various persons concerned and sometimes brings himself and his questions into the article. This method is effective if well done, but it requires much skill.

### EXERCISES XXI

#### *Monday*

1. After reading the chapter, study articles of this kind in newspapers. Are the leads adequate? Is the newsy feature at the beginning representative of the entire story?

#### *Tuesday*

1. Report a public meeting at which several persons speak and take notes on their addresses—a meeting of the city council, the county board, a class meeting, or a literary society session, if there are no other public

meetings. From your notes write a short separate report of each speech beginning with the speaker's **name** heading a paragraph of summary.

2. In class, write a paragraph or two summing up the entire meeting reported above and give the names, identifications, and subjects of the various speakers. Then deliver orally a paragraph that emphasizes the most interesting statement at the meeting and gives the occasion. Later put the article together in the proper order: (1) newsy paragraph, (2) summary, (3) various speeches in order of interest.

### *Wednesday*

1. Interview six citizens on the value of college education. Plan in advance a different question to be asked of each. Then write a symposium interview combining the six interviews.
2. In class, write a summary lead for this interview story.

### *Thursday*

### NEWSPAPER STUDY

### Comics, Cartoons, Humor

The "comic strip," which a few years ago was a questionable adjunct in a few American newspapers, is now appearing in some of the most reputable journals. Advocates of the comics say that they furnish entertainment to many readers and often lead thoughtless readers into certain sections of the newspaper where they might, perchance, read something serious. Further, comics are an excellent circulation-builder. In fact, many readers seem to select newspapers for their comics. But many editors, while using comics, are not sure that the dignity of their newspapers is not lowered by them; some comics are accused of being in bad taste, if not a bad influence. While considering these aspects, remember that the comics are purchased by small newspapers from syndicates or from metropolitan newspapers. The cartoon, which was



originally concerned with political subjects and was often a pointed pictorial editorial of the keenest type, has digressed to other subjects and is to some extent losing quality. Often it is included merely as a bit of display to lighten a heavy page. Cartoons, too, are now supplied mainly by syndicates or large newspapers. The old-time paragrapher, who still writes brief humorous comments on the news in certain papers, has a new rival in "the column conductor," whose humor delves into any subject, humorous, literary, or fanciful. Both of these types of features are extensively syndicated.

1. How many regular comic strips does your newspaper use? Where does it place them—all together, on special pages, or just where they may fall? Are they used to draw readers to the want-ad or some other section?
2. Does the newspaper print any comics so good that they draw readers? Are the strips from syndicates?
3. What is the level of the humor? How new are the jokes? Is artistic ability shown in them? Do they encourage good English, or are they built on the slang of the day? Would you urge the elimination of any?
4. Does your newspaper use cartoons? Who draws them? Are they syndicated? Of what subjects do they treat? On what pages are they printed? Do they add to the value of the newspaper?
5. Is there a humor column? Who writes it? Criticize it.
6. What other humorous material, such as jokes, pert paragraphs, etc., do you find in the newspaper?

### *Friday*

### ACCURACY EXERCISE

1. Note on the map the location and boundaries of the city's wards. Can you learn anything about the growth of the city from the numbering of the wards? What wards are divided into precincts? Where is the voting booth in your ward?

2. In class, memory test. When was the last ward laid out? Any changes suggested recently? How has the layout affected municipal relations? Characterize the wards by kinds of population or business. Other current news.

## CHAPTER XXII

### WRITING ABOUT ATHLETICS

Since the beginning of newspapers and periodicals, the reporting of athletic contests and discussion of sports and sportsmen have been an important branch of journalistic writing. One of the first English publications was a sporting paper, and since then many other publications devoted to games, athletics, and sports have thrived. Now almost every newspaper and magazine in America devotes more or less space to the subject. It is likely that this will always be true, for games and sports form one of man's chief interests, partly because they are amusements or hobbies, and partly because they are contests of skill and strength. It is therefore well for every writer who has journalistic aspirations to make the acquaintance of this branch of writing. And, contrary to common opinion, no special aptitude of mind or temperament is required. A knowledge of the various games discussed and the players and records in these games is necessary, to be sure, but the actual writing is no different from other writing that consists in gathering and reporting facts.

**Two Main Varieties.**—There are, in general, two kinds of sport writing: (1) the reporting of contests, and (2) the discussion of various conditions in the athletic world. One is narrative; the other is expository. Under the first are included accounts of such major athletic contests as football, baseball, and basketball games; accounts of such

attended the meeting and a sentence or two summing up the afternoon's doings. This summary we shall place at the beginning of the article, ahead of the reports of the separate addresses. In this way we solve one of the problems, for the summary enables the reader to find out who spoke and to get a general idea of the session without reading all the addresses.

*Newsy Feature.*—The second problem, that of emphasizing the most significant statement made during the session, is solved in another way. We shall select from the five addresses the most interesting statement or prepare a summary of the most interesting ideas propounded and write that into a paragraph much like the lead of a speech report. In this paragraph, besides giving the interesting idea we wish to emphasize, we tell that the speaker said it "during yesterday afternoon's session of the annual convention, etc." This paragraph is placed ahead of the summary paragraphs. The result is a summary lead consisting of several paragraphs, the first of which emphasizes the feature of the meeting. The following will illustrate:

"The American newspaper of today is essentially honest because the men who make it are honest and mindful of the public good. The 'vices of the press' which the critics bewail are the product of a noisy minority in the profession, distasteful to us as much as to the public. Unfortunate it is for us that the honest work of a hundred upright newspaper men is forgotten in the face of one of the blunders or 'fakes' of our unscrupulous brethren."

Thus Col. Hartland Brown, publisher of the Marshville Herald, summed up his address on "The Integrity of the News-

paper Man" at the session last evening of the Wisconsin Press Association which is now holding its annual convention in Assembly hall.

Colonel Brown's address closed a long evening of "newspaper talk." Other speakers who preceded him were: Harvey H. Lather, business manager of the River Falls Gazette, who spoke on "Merchandizing Surveys"; John R. Hood, secretary of the State Franklin Club, who discussed "Improved Cost Accounting"; and Marshall Richards, editor of the Oreland County Press, who told "How to Get Better Advertising Rates." James Nelvin, editor-in-chief of the Dayton Courier, presided.

A resolution asking Congress to continue its investigation of the print paper situation was voted at the close of the meeting. At the final session this morning, it was announced, the election of officers will take place.

Colonel Brown, in his address, urged the newspaper publishers to lay aside the stress of competition and to stand rigidly for the best in journalism.

"The newspaper of today is the only reading matter perused by most of our public," he said, *etc.*

*Separate Divisions.*—The article is now finished in all details except one. The summary has told the reader the names of the men who spoke, and the reader, if he is further interested, may look for the later individual speech reports that interest him. To help him in finding them and keeping them separate, we shall, in each report, place the speaker's name in a conspicuous position—at the beginning of the first line of a paragraph. To complete the

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the facts so that he may form his own judgment. Too many young writers use their space for useless "dope," or personal opinion, and neglect to tell the facts. After all, good sport writing, like all other good newspaper writing, depends on careful gathering of facts as much as upon their presentation.

### EXERCISES XXII

#### *Monday*

1. After reading the chapter, analyze a long sport article in a newspaper. Is it written in accord with the discussion?

#### *Tuesday*

1. Cover an athletic contest in your school or town—a baseball game, basketball game, or any other. Take notes on each play, with especial attention to players' names. Write a 1,000-word account of the game, devoting 400 words to the introductory lead and 600 words to the running account. Add tables and boxed score at end. (It may be necessary to adjust this week's assignments to bring this work to a day when there is a game.)
2. In class, write a 400-word account of the same game in accordance with the suggestions for "short sport articles."

#### *Wednesday*

1. Write one of the following:
  - (a) An article summing up the school's basketball season.
  - (b) An account of the school's prospects for the track season.
  - (c) An article comparing one of the school's teams with the same team in a rival school.
  - (d) Write up each player or team in separate articles.
2. In class, analyze carefully the diction used in these articles.

*Thursday*

NEWSPAPER STUDY

**The Sport Editor**

Formerly the editor of the sport page was likely to be someone taken from the world of sports, because of his active association with the field; now he is more often a regularly trained newspaper man who knows sports and, in addition, knows newspaper methods. He often has reporters under him or, more likely, employs other reporters or outsiders to write at space rates. He also has correspondents in various other cities, especially university towns, and uses press association service and syndicate material. In studying his work we are chiefly interested in the content and tone. Many sport pages are largely limited to professional sports; others specialize in amateur and college sports. Some editors encourage all kinds of local sports—bowling, tennis, golf, bridge—while others write only of two or three national sports. As to tone, many pages are so slangy and technical that they interest only “fans.” The present tendency seems to be toward better English and an attempt to attract other readers. All too many sport editors make up lazy pages including two or three articles on national or professional sports, a syndicate cartoon or comic, some slangy headlines, and a hodgepodge of miscellany for men readers. The next few years will probably see great changes in this section, and perhaps one of the changes will be the inclusion of the interest in women’s athletics which is being developed in universities and other institutions.

1. How much space in your newspaper is devoted to sport news? How much is concerned with local events and how much with outside events? How much is from syndicate or press association?
2. How many kinds of sports and contests are mentioned in one issue?

3. What proportion of the articles deals with special contests and what with general news of the sport world?
4. Is the writing slangy and colloquial? How much so? Is any of it headed by the writer's signature?
5. Is the sport page evidently prepared for the "fan" or the casual reader? What evidence do you find?
6. Is more space given to amateur or to professional sports?

*Friday*

## ACCURACY EXERCISE

1. Note the names and locations of the public parks in your city. Note the names and locations of various subdivisions. What can you learn of the growth and development of the city from the location of these subdivisions?
2. In class, written memory test. From the map criticize the park and boulevard system. Suggest improvements. What parts are used most and why? Where are others needed? What recent suggestions have been made in the newspapers? Current news.

## CHAPTER XXIII

### SOCIAL NEWS

Almost every American newspaper nowadays prints news of social events. City newspapers devote a section or a page to this material; small town newspapers mingle it with a column of personal items. The news is sometimes presented in a stiff, formal way, sometimes in an intimate, gossip style. Whatever its nature, the preparation of social news affords interesting practice in composition.

The purpose of social news is to tell readers about the doings of persons whom they know, or know of. The personal element in it is strongest. In a town or small city it is taken for granted that everyone knows, or knows of, almost everyone else; in the city it is often presumed that social news will be read only by persons in the social life discussed. This accounts for the chief difference between society news and other news—its great stress on names. The society editor tries every day to include as many names as possible.

If we disregard the country newspaper's personal items about the goings and comings and doings of its readers, society news in general may be divided into a few special kinds of articles: (1) engagement announcements, (2) marriage announcements, (3) accounts of weddings, (4) accounts of receptions, balls, dances, teas, and other social functions. Each has its own special form and content.

**Engagement Announcements.**—This kind of social article is ordinarily written in a formal way in one paragraph. It gives the name of the woman concerned, her parents' names and home address, her fiancé's name, and perhaps the announced date of the marriage. Sometimes it tells at what social function the engagement was announced, and always the announcement is made by the young lady's parents or social guardians. The formal presentation is illustrated by the following:

At a dinner at their home last night, Dr. and Mrs. Herbert R. Riley, 690 West Ivy avenue, announced the engagement of their daughter, Miss Emma Louise, to James MacBaine Turnbull. The wedding will take place on June 10.

**Announcement of Marriage.**—In form and content this item is similar to the engagement announcement, except that it always includes the time and place of the wedding. It may be published before or after the marriage, and ordinarily the announcement is made by the bride's parents or social guardians:

Cards were issued yesterday by Mr. and Mrs. Richard R. Smith, 803 Orchard drive, announcing the wedding of their niece, Miss Martha Roald, to Harold S. Burgess. The wedding will take place on May 29 at the home of Mr. and Mrs. Smith and will be followed by a reception and bridal supper.

**Account of Wedding.**—An article on a wedding is really a report of a significant social event. It is the account of a *wedding*, for all *marriages* are not accompanied by such



a social event. The chief characteristic of the wedding story, aside from its formal, conventional nature, is its especial interest in the bride; it is written mainly for the bride's women friends. In the facts to be included in a wedding account, society writers are strictly limited by convention. The arrangement is always much the same. The summary lead gives the bride's name, her parents' name and address, the groom's name (with or without identification), the time, the place, and the clergyman's name. The second paragraph is ordinarily devoted to the names of the various attendants. Next after this comes a description of the bride's costume and the costumes of various women attendants. Then a paragraph may be devoted to decorations and music. If a reception or other event accompanied the wedding, this may be described next. Near the end there is usually a list of guests, prominent or out-of-town. Usually the end of the article announces the wedding trip and tells when and where the couple will be at home. Such an article is the following:

### **Marshall-Herbert**

The wedding of Miss Lucy M. Herbert, elder daughter of Prof. and Mrs. John S. Herbert, 803 Pine street, to James T. Marshall, took place at the Tyndon Memorial Church at 4 o'clock yesterday afternoon. The Rev. Dr. Laird Brown performed the ceremony.

Miss Herbert, who was given in marriage by her father, wore a gown of white satin trimmed with Venetian point lace, and her point lace veil, a family heirloom, was caught with orange blossoms. She carried a bouquet of sweet peas and lilies of the valley.

Miss Dorothy Herbert, her sister, who was maid of honor, wore a gown of green chiffon over satin, with lingerie hat, and carried sweet peas. Douglas Harris, a college classmate, attended the groom, and the ushers were John B. Smith, Dr. Samuel Hunt, Rodney Johnston, Dexter Kenny, and Norris Jones.

A reception at the home of the bride's parents followed the ceremony. The bride and bridegroom have gone on a wedding trip to Alaska. They will be at home at 509 Maple street after September 10.

**Other Social Affairs.**—Society editors' accounts of other social events are usually written in a similar formal, conventional way. Whether the social event is a reception, a ball, a tea, or any other function, similar facts are presented in each. The first paragraph always tells the kind of event, the time and place, and the names and addresses of the hosts. Some of the other things that may be discussed are decorations, refreshments, music, gowns, and special features of entertainment. If possible, the writer includes a list of guests, a list of patronesses, or some other group of names. In fact, one of the important things is to include as many names as possible. In accounts of meetings of social clubs the writer may also recount some of the business transacted and perhaps summarize briefly some of the papers read. Good examples may be seen in any well-edited newspaper.

**Style of Writing.**—The forms outlined above are, of course, those of city newspapers. Other methods, or lack of forms, prevail in small towns and small cities. In writing a wedding or engagement account for smaller papers the writer may expound at length on the accom-

plishments of the persons concerned. In a social article such a newspaper may burst forth into "fine writing" that will be reprinted by funny papers near and far. Such social reporting in a small town is perhaps justified by the fact that readers know the writer personally and there is a bond of friendship or acquaintance between them. A still different style, characterized by flowery writing, is seen in the newspapers of the South.

**Accuracy.**—One of the essentials in social writing is absolute accuracy, especially in names. The society reporter must take the greatest pains to get every name right—in spelling, initials, address, or other identification. Other details must be checked with equal care. All available directories must be used. That the reader is personally acquainted with the facts makes it impossible for an error to go unnoticed or fail to result in unfavorable criticism.

**No Comment.**—Society reporters try to avoid comment or comparison, because it is unnecessary and dangerous. If the writer goes into ecstasies over one social event and uses many comparative and superlative adjectives to describe it, he must neither exceed nor fall short of it in the account of the next event, or the persons concerned in the milder story will feel slighted. It is useless to praise a social event, for everyone knows that, since the writer has no license to condemn, his praise is not necessarily sincere. Society writers on city newspapers therefore generally avoid comparatives, superlatives, and other kinds of comment. They recount the *facts* and make no attempt at "fine writing."

**Word Usage.**—Social writing, since it is formal and conventional, requires strict attention to the meaning of

words. For example, just what is a *patroness*, a *debutante*, a *chaperon* (notice spelling), a *ring service*, a *ball*, a *progressive dinner*? What is the proper usage of *to wed*, *to be wedded*, *to marry*, *to be married*? Shall we say that the clergyman *performed* the ceremony, *officiated*, *read* the service, or what? The society writer must investigate the meanings of these words, or ludicrous mistakes may result.

### EXERCISES XXIII

#### Monday

1. After reading the chapter, study the social column of a newspaper, with particular reference to diction and methods of avoiding monotony. Analyze a wedding story to see what facts it presents and how it is handled.

#### Tuesday

1. Obtain the facts and names concerned in a wedding that has taken place recently or will soon take place. On these facts write each of the following:  
(a) A formal engagement announcement.  
(b) A formal wedding announcement.
2. In class, write a 250-word account of the wedding.

#### Wednesday

1. Write a 350-word account of a recent social event from personal knowledge, including at least twenty names, all verified as to spelling and initials. Or, write up the last party you attended.
2. In class, make a careful study of the word usage in these articles.

#### Thursday

### NEWSPAPER STUDY

#### Social News

Society editors in cities of medium size have a system of gathering news not unlike that used by the city editor. Their

sources are the officers of women's clubs, church societies, and various other organizations, as well as a carefully gathered list of women who know what their friends are doing and who gather items for the social editor. Some of the voluntary newsgatherers send in their items; to others the editor telephones at regular intervals; sometimes "social correspondents" supply news in return for space rates or a free copy. For important events the editor usually keeps a "date-book" of future events. Because of the need of accuracy in reports of weddings and other important events, many social editors send out printed blanks on which persons concerned note facts and names. On dull days the editor reads "exchanges"—newspapers from nearby cities—for items concerning persons who are out of town. The routine of social news is often relieved by the use of a "daily lead," or paragraph of timely comment, printed under an interesting headline and the editor's name. But aside from all the special devices to make the section attractive, the one great requirement is accuracy—"to get names, get them right, and not offend readers by mistakes."

1. Just what social news and personal news does your newspaper carry each day? How accurately does the social editor suit the size and interests of the city? How many items are likely to be known to a large number of readers?
2. Does the editor make many mistakes? Check this by looking up in the city directory all the names in one column, examining spelling, initials, and addresses.
3. What special methods of typographical display are used to make the section attractive?
4. Are all social circles in the city included, or is the section open to the accusation of favoritism?
5. To what extent are the sources of news evident? Can you find anything obviously taken from the exchanges?

*Friday*

## ACCURACY EXERCISE

1. What are the chief industries in your city? What is the principal business? Why did this business and industry develop? List the principal firms engaged in the business. Where are their establishments located? The study may include number of employees, capital invested, annual business, and other considerations.
2. In class, written memory test. What news might a newspaper expect to obtain from these various enterprises? Which have been mentioned in the newspaper recently? Are the enterprises grouped geographically? What grouping would improve the city? What enterprises are known nationally? Why? Current news.

## CHAPTER XXIV

### BIOGRAPHICAL SKETCHES

The writing of biographical sketches is a common task in all newspaper offices. The newspaper biographical sketch is called an "obituary" because it usually accompanies an article telling of the death of a well-known person. Biographical sketches are also printed on other occasions—when a person receives public office or is nominated for it, when success or promotion comes to a well-known citizen, or when, for any reason, a person comes into the public eye and is written about in the newspapers in a favorable connection.

**Newspaper "Morgue."**—Information for biographical sketches is obtained from various sources. In well-organized newspaper offices, information about all prominent local citizens and about persons of national fame, together with photographs, is filed and indexed ready for instant use. This biographical library is commonly known as the "graveyard" or "morgue." Into it are placed newspaper clippings, magazine articles, booklets, and other material. Many newspapers often have biographical sketches of prominent persons already written and filed away ready to be brought up to date and printed when needed. This is most likely to be so when the person concerned is ill or at the point of death. All this is done so that the newspaper may print a complete biographical sketch at the time it tells of the death.

**Other Sources.**—When a morgue is lacking, the reporter must turn to other standard sources of information. Information about persons of national or international fame is to be found in such books as "Who's Who in America," "Who's Who in England," "Wer Ist's" in Germany, "Qui êtes-vous," in France, "The Authors' Who's Who," and many others. Information about local citizens may be found in city and county histories and other local documents. It is often necessary to obtain local biographies by interviewing family or friends of the deceased to get the facts of his life.

Some of the facts to be obtained for such a sketch are: when and where he was born; the various places in which he had lived, with dates; facts and dates in regard to his education and college degrees; facts and dates in regard to the occupations and professions in which he had engaged; organizations to which he had belonged; books and articles that he had written; offices he had held; honors he had received; details in regard to his most conspicuous work. The writer often obtains such anecdotes as contain side-lights on his character.

**Writing an Obituary.**—The written sketch is a straightforward presentation of facts. The first paragraph, or lead, ordinarily contains the announcement of the death. In this the name comes first, since it is of greatest interest, and is followed at once by the address or information that will suggest the person's identity. The same paragraph tells also the time and place of his death, cause of death, and duration of illness; sometimes one or more paragraphs are added to present details of the death or to enlarge upon the identity or conspicuous work of the subject of the sketch. For example:



William B. Smith, former mayor of this city and prominent banker, died at 11:30 last night at his home, 539 Fairmont avenue, after a lingering illness of three months. In spite of his age of 71, he had been in excellent health until last May and since that time had been confined to his home by a slight attack of heart trouble that was not feared as dangerous. His death came unexpectedly shortly after he had retired for the night.

A resident of the city since 1868, Mr. Smith had served three terms as mayor—two consecutive terms from 1885 to 1889, and a third term from 1891 to 1893. For many years he had been president of the First National Bank and vice-president of the Home Trust and Savings Bank.

Next comes the sketch of the person's life. In some newspapers the entire sketch is printed in one paragraph; in others it is broken into shorter paragraphs according to its various parts. The chief consideration is logical arrangement; the material should be outlined, perhaps as suggested above, and each subject should be treated separately. There must be no haziness; the sketch must be made up of facts and dates, all handled with the greatest accuracy. Although there is no opportunity for "fine writing," the writer shows his skill by making this mass of dates and facts readable. The danger is that all sentences will be alike in construction, many of them beginning with "He," and that the style will be monotonous. At the end, or perhaps after the lead, it is customary to give the names of surviving relatives and information in regard to the time and place of the funeral. The following will illustrate such a sketch as it might be attached to the above lead:

Born in Hanover, Ohio, in 1849, Smith received his early education in schools of that village. Later he attended an eastern preparatory school and was enrolled for one year in Bingham University. In 1869 he left college and went into business with his father, John J. Smith, who had brought his family to this city during the preceding year and had opened a tail shoe store at 11 West Henry street.

In 1871 William B. Smith withdrew from his father's business and began dealing in real estate, beginning an interest that occupied much of his attention during the rest of his active life. During the next ten years between 1880 and 1890 he was credited with laying out thirty additional blocks to the city and inducing several industries to erect plants here. His efforts contributed in a large way to giving the city a start toward its present industrial and commercial prosperity.

After having served on the board of directors of the First National Bank for seven years, Mr. Smith was, in 1896, elected its president and continued to direct its policies until five years ago. In 1896 he was one of a group of business men who organized the Home Trust Savings Bank to encourage home-building and home-owning among the workers in the city's factories, and served as vice-president for fourteen years.

He was the first president of the Home City Interurban Railroad Company when it was organized in 1902 and served in that capacity until his retirement from active business. He was also instrumental in the organizing and building of several other electric railways in this part of the state.

Early in life he became prominently

identified with the Republican politics of the state. He was known to be close friend and adviser of two governors and was active during other administrations. He was twice a delegate to the Republican National conventions, was chairman of the County Republican central committee, and a member of the state central committee for many years. His three terms as mayor were his only terms in office and he never stood for election to any other office.

He was an officer in thirty religious, educational, and charitable institutions, and a lay member of the state conference of the Evangelical Association. During the last twenty-three years he has been a member of the board of trustees of Bingham University.

In 1872 Mr. Smith married Miss Mary Ann Meter, of Chicago, who died in 1917. He is survived by a daughter and two sons, Mrs. E. L. Harmon, of West Bend, Frank R. Smith, of this city, and the Rev. Eugene A. Smith, of Chicago.

Funeral services will be held on Wednesday afternoon at the First Evangelical Church.

less.—Sometimes various means may be employed to increase the readableness of the sketch without impairing its dignity. (1) One means is to develop coherence by emphasizing *one idea* throughout. Often a man's life is significant because of one accomplishment or one characteristic; perhaps his life hinged about his efforts to improve living conditions in his community, or perhaps every accomplishment was the result of exceptional will power. If the story in hand warrants such treatment, the writer may weave the facts together so that each detail points

toward the one impression, and there will seem to be purpose or motive running through the events of his life. (2) Another method is to introduce anecdotes to illustrate various points. This should be done with great caution, however, since its informality may destroy the dignity and seriousness necessary in an article announcing death. The amount of material of this kind depends upon the relation of the deceased to the community.

**Other Biographical Sketches.**—Although biographical sketches written for other occasions than the announcement of death are not strictly obituaries, these other sketches are similar in form. The chief difference lies in the announcement in the first paragraph and consequent change of emphasis throughout. Suppose that a noted lecturer is coming to town, or a new professor has been appointed; the article announcing the fact is often accompanied by a biographical sketch, and the facts presented in it are much the same as if the article told of his death. More would be said, however, about the achievements related to his coming, and the article would look to the future rather than toward the past. The following is a typical example:

The board of education last night appointed as the new superintendent of schools John D. Jones, former instructor in mathematics in the high school and now superintendent of schools in North Bend, Iowa. Mr. Jones will bring his family to this city about August 1 to assume the position at the opening of the fall term in September.

Mr. Jones, in returning to the schools of this city after nine years' service in three other communities, will again devote his efforts to the city in which he received his own education and did his first teach-

ing. After graduating from the local high school in 1906 and attending the state university for four years, he taught mathematics in the local high school from 1910 to 1912.

His interests have always been closely associated with this city, since he is a native of this county and his parents have lived in the county since 1880. His grammar school education he received at Prairieville, ten miles from this city. At the state university he received a prize for a county history written as a thesis. He was graduated as valedictorian of the class of 1910.

Since he resigned as instructor in mathematics in the local high school in 1912, he has served as principal of the Oregon High School for two years, superintendent of the schools of Marshallton for three years, and superintendent of schools in North Bend for four years.

#### EXERCISES XXIV

##### *Monday*

1. After reading the chapter, clip several obituaries from newspapers and study them. Does any create a unified impression? Analyze the word usage and sentence structure in the examples in the chapter. List biographical reference books available in the library.

##### *Tuesday*

1. Through interviews and local histories get the facts about the life and achievements of one of the oldest citizens in your city—perhaps a pioneer.
2. In class, deliver orally a biographical sketch of this citizen such as would be written in the event of his death. (If such facts are difficult to get, obtain from your family the facts in the life of a relative.)

*Wednesday*

1. Write a sketch of a person of national repute, obtaining the data from "Who's Who."
2. *Optional.* Select a famous author whom you would like to have lecture in your city and write the announcement of his coming with a sketch of his life and work. *Or,* write a biographical sketch of the latest newcomer in the faculty.
3. In class, rewrite the above sketch in an attempt to tie all the facts to a single achievement or characteristic and thus give a unified impression. Discuss the possible use of anecdotes.

*Thursday*

## NEWSPAPER STUDY

**Signed Articles**

There was a time in American journalism, not many years ago, when each newspaper was the personal expression of one man. "The editor" was known to his readers through his editorials and through news articles prepared under his direction. How this "personal journalism" has disappeared as newspapers have developed into stock companies with great staffs of writers and editors, we noted earlier in our study. "Anonymous journalism" now prevails except in very small newspapers, and many editors feel that there has been great loss in personal contact, confidence, and sense of responsibility. To regain some of this feeling, many efforts are now evident. One of them is the increasing use of writers' names over articles. It was first seen with editorials. The signatures of noted correspondents were later used. The press associations then began to "sign" their best writers. The local staff followed with signatures of sport editor, society editor, and other department editors, and finally with a growing use of the names of local reporters. Whether the practice results in returning some personality to journalism or whether it

will fail through overuse remains to be seen. Certainly it is a spur to greater accuracy, better newsgathering, and more careful writing, and, while the public cannot always distinguish the star from the cub reporter, it is impressed with the human side of newspaper work. Newspaper folk call these signatures "bye-lines."

1. What proportion of the articles in your newspaper carry signatures at the head?
2. Which of these signatures are names of persons on the local staff, which on the press association staffs, and which in other capacities?
3. How many of these names do you recognize as well-known writers? How many names of press association writers do you know?
4. What department editors' names appear? Is there any way to tell who writes the editorials?
5. Do you think that the quality of writing shows any effect of the use of signatures?

*Friday*

## ACCURACY EXERCISE

1. On the map of the county in which your city is situated, study the city's relation to the rest of the county. What other cities, towns, and villages are there in the county and where is each located?
2. In class, written memory test. What are the industries and populations of each of these towns? Do you know the history of any of them or of the county's settlement? Discuss current news of national import with special attention to its effect upon your local community.

## CHAPTER XXV

### EDITORIALS THAT EXPLAIN

Although editorial writing is a special branch of journalistic work that ordinarily requires age, knowledge, and experience as a foundation, the writing of editorials affords excellent practice in composition for young writers, if the writer will take care not to consider his efforts in too serious a light. He must remember that, although one's knowledge and experience may be sufficient to obtain and record facts intelligently, the expression of commentaries on these facts is another matter. But, even so, the young writer may train himself in thinking and expressing his thoughts by experimenting with this more mature branch of journalistic effort.

No other branch of journalistic writing is so hard to analyze and study systematically as editorial writing. This is because it was developed at an earlier date than many of the others and for many years overshadowed in importance all other journalistic work. There have been, therefore, many styles and practices in editorial writing. The editorials of today are different from any of bygone days. The general tendency now seems to be to abandon the old idea that the purpose of an editorial is "to convince" and to develop in the place of this purpose the idea that an editorial's purpose is "to explain." Modern editorial writers devote less time to opinions and more time to facts. The editorial that may be called "expository" is



probably the commonest in American periodicals and we shall practice with it first.

**Must Be Timely.**—The chief characteristic of any editorial is its *timeliness*. However much it may look like an essay or any other kind of writing, it is different in one respect—it talks about timely things, about current events, about things that have happened recently. Editorials, of course, are never quite so up-to-the-minute as news articles, but a study of editorial pages will show that editorial writers are not far behind the news writers. In fact, in seeking subjects to write about, editorial writers confine themselves rather closely to the day's news. The place to look for a subject for an editorial is, therefore, in the day's news.

**Purposes of Expository Editorials.**—The purpose of an expository editorial is to explain something to the reader, to digest a mass of facts so that he may grasp their meaning. It may or may not point out the significance of the facts. It purposes to add to the reader's knowledge, to tell him things he would not otherwise learn without making a special study of the subject. What are some of the things that editorial writers try to explain to their readers? While writing in general on "the meaning of the day's news," they are likely to choose subjects from four main classes.

1. *New Ideas.*—One large class of subjects is concerned with new ideas or proposals announced in the day's news. For instance, the board of commerce has a new plan for handling the credit problem; the school board has added a new recreation department; the city council is studying garbage disposal; the legislature is debating a mothers' pension law; a citizen has invented a new kind of agri-

cultural implement; a local pastor advocates a church advertising scheme. All of these things will be duly announced in the day's news, but the news writer seldom has the space for detailed explanations; he makes the announcement. The editorial writer, however, may write an interesting, instructive expository editorial on any one of the announcements. In so doing he tells the reader the details of a subject announced elsewhere.

2. *Significance of Events*.—Various news events often call for explanations which will drive home their significance. A railroad wreck points out the danger of wooden cars; an automobile accident shows the need of certain traffic ordinances; a fire suggests that the city needs motor fire-fighting equipment; a flood shows weakness in the city's sewer system. The details of the particular accident are presented in the news columns, but it is the editorial writer's province to point out their significance, not by simply bewailing them and maligning the persons to blame, but by gathering information and explaining what may be done to prevent similar accidents in the future. The wreck might call for a fact-essay on the development of steel railway equipment and figures on how much it is used and how much it has decreased the dangers of travel. The automobile accident suggests an analysis of ordinances in other cities. After the fire, the editorial writer might explain what equipment other cities have. The flood might be followed by a suggested plan for new storm sewers like those in other cities.

3. *Instructive Essays*.—Many expository editorials are merely *suggested* by the day's news. A discussion of the historical background of various things and events is often timely. An explanation of legal or political tangles, an

exposition of the platform of a political party, a discussion of any new laws and their probable results are things often suggested by the day's news. In the same way, explanations of new inventions and scientific discoveries or even of new philosophic thought may be made timely and interesting.

4. *Digests*.—Another province of the expository editorial is that of summarizing or digesting various printed matter for busy readers. An endless stream of reports and pamphlets comes to the newspaper office from various governmental bodies, commissions, private enterprises, and institutions. Most of them contain valuable information, but they are generally too long and "dry" to interest the average reader. If he is to get the information, it must be digested for him by some writer who has time to read the detailed reports and summarize them clearly in a few words. This the editorial writer often does in an expository editorial.

**Writing Expository Editorials.**—After material for an expository editorial has been obtained and the writer is ready to begin his composition, he follows the ordinary rules of other expository writing. The first step is to arrange the material in accordance with a definite outline. Since brevity is one of the chief aims in the editorial and the writer ordinarily has much more material than he needs, the outlining involves much weeding out in order to select the essential facts from the unessential. A good way to do this is to sum up the editorial's message in one sentence and then select enough significant material to make this sentence clear.

For example, if the city council were considering the purchase of a garbage incinerator, an expository editorial

on the subject might be summed up by the sentence: "The city council favors the purchase of a garbage incinerator because it considers it the cheapest and most sanitary method of garbage disposal." To make this sentence clear, the editorial writer must outline other possible methods (dumping in open fields, burying, feeding to swine, etc.), facts on the relative cost of each method, and sanitary reasons for and against each. Such an essay would give every citizen a clear understanding of the city council's problem.

This, it will be seen, is nothing more than a clear, brief exposition. It differs from other expositions, however, in that it is *timely*; it discusses a problem of the day and a subject closely related to the news. And the editorial writer takes pains to point out this timeliness early in his editorial. In the example above a reference in the first paragraph to the city council's discussion establishes the timeliness.

Though the expository editorial must be brief and to the point, it nevertheless must contain as many facts and figures as possible. Interest depends largely on the amount of actual, concrete material in the editorial. The average reader is not greatly interested in generalities, such as: "This kind of pavement is much cheaper." The generality must be translated into concrete terms, as: "This pavement costs \$1.04 a yard; the other costs \$1.24; this means a saving of \$16.56 for the owner of an average city lot." This tells the reader exactly what it means *to him*, and he is therefore interested in it. He might, of course, work out the saving himself, but he probably will not. The necessity of talking about editorial subjects in concrete terms is so important that editorial writers use many devices for tell-

ing their entire message in terms of actualities. These methods we shall study later.

The editorial that presents a group of facts rounded out with comment is illustrated by the following, which appeared in a high-school newspaper:

### **The Problem of English**

Some time ago a very interesting experiment was tried out in order to determine the relative positions of the four high-school English classes. In order to do this, the same test, Clapp's standard tests for English, which, by the way, are eighth-grade tests, was given to each class.

These tests demand a knowledge of punctuation, capitalization, correct use of pronouns, verbs, adjectives, and adverbs. Every high-school student should have a knowledge of at least the fundamental principles of grammar so that he can apply himself more efficiently in his desire to express his thoughts correctly and specifically.

The standard median for an eighth grade class is 79.5. The following are the medians for the classes: senior—92.5, junior—81.5, sophomore—80.3, freshman—82. Thus the senior median deviates thirteen points, the junior two, the sophomore eight-tenths of a point, and the freshman median two and five-tenths points.

It may plainly be observed that the sophomore and junior classes are far below standard grade. Such a condition should not exist. It is impossible to bring these classes up to standard in one year, or in two years. The biggest problem at the present time is this, "How much of an

improvement can be accomplished in the shortest time?" Progress will be slow but effort is being made to make an improvement noticeable in a short time.

Plans are being suggested for the observation of "Good English Week,"—the week of November 7-11.

We shall endeavor to make every week of the year a "Good English Week" in order to obtain the best results.

### EXERCISES XXV

#### *Monday*

1. After reading the chapter, clip five expository editorials from current newspapers. Notice the timeliness and occasion of each. How is it expressed? Make an outline of each.

#### *Tuesday*

1. From a study of one issue of a daily newspaper, list all possible expository editorials suggested by the news stories.
2. In class, write a 150-word editorial on one of these subjects.

#### *Wednesday*

1. Write one of the following:
  - (a) Attend a meeting of the city council and afterward write a 200-word expository editorial on a current subject that the city legislature discussed.
  - (b) Write a 300-word editorial explaining the arguments presented by both sides in a current school problem.
  - (c) Notice an innovation discussed in the news columns of a daily newspaper, investigate it, and write a 500-word editorial explaining it.
  - (d) Write a 150-word expository editorial outlining improvements and remedies growing out of a recent accident.

2. In class, study these editorials to see how many of the general statements might be translated into concrete terms.

*Thursday*

#### NEWSPAPER STUDY

### **The Editorial Columns**

To interpret the news is the purpose of the editorial page, and it is usually divided into two parts: (1) the editorial columns proper, presenting the comment of the newspaper itself; and (2) the rest of the page usually devoted to comments by others. The two parts should be studied separately. The editorials, which express the opinion and policy of the newspaper, are written by the editor-in-chief and a staff of editorial writers after frequent conferences. The prestige of their writings rises and falls with public interest. Some generations ago the editorials expressed the personal opinions of a single editor and were often vigorous arguments; many readers chose their newspaper because of the editorial views of its editor. Then as the newspaper grew larger and readers became more interested in other departments, the prestige of the editorial waned. To rebuild its importance, certain newspapers moved the editorials to the back page or otherwise emphasized them. In general, it may be said that during wars and other periods of national stress, the editorial has wide influence; then it is likely to be argumentative. In periods of calm and quiet industry its importance subsides, and it becomes a thoughtful expository interpretation of events. However much it may rise and fall, it is likely to continue to be an essential part of every newspaper.

1. Where in your newspaper is the editorial page placed? Does it have a special typography? How much of it is devoted to editorials?
2. What facts are presented in the "mast-head" or statement of ownership above the editorial column?

3. Are verses or quotations used at the head of the column? What pert paragraphs are included? What kind of titles is used?
4. Are the editorials mainly expository, argumentative, or just timely essays? Is there an effort to have a "leader," or very important editorial, at the head each day?
5. Are the editorial subjects timely? Notice the occasion for each editorial and the time between the news event and the editorial comment. Are the subjects local or of wider significance? Do they express vital opinions? Do they inspire thinking?

*Friday*

## ACCURACY EXERCISE

1. Study your county's traffic routes on the map. Trace and name each railway. What are its terminals? What towns does it connect? Trace principal highways. Mark paved highways. Trace marked automobile routes. On your city maps note streets that connect with county highways.
2. In class, memory test. Trace routes, by rail or motor, from your city to various points in the county. What towns are most accessible? From which does trade come to your city? Why? Have any of these problems been discussed recently in the newspapers? Current news.



## CHAPTER XXVI

### EDITORIALS THAT COMMENT

One step beyond the editorial that merely explains or digests is the editorial that, in addition to explaining, comments or expresses an opinion on the facts. It treats the subject somewhat after this fashion: "Certain citizens favor the laying of asphalt pavement on Main street for such-and-such reasons; others urge the use of creosoted wood blocks for such-and-such reasons; we [the editors of the *News*] favor wood blocks." Besides telling the public all the arguments for and against each kind of pavement and explaining the entire problem, the editorial, *after it has completed the explanation*, tells which side it favors. In the same way, in discussing the remedies suggested by an accident, the contents of the tax commission's report, or the arguments advanced for a new tax, the editorial not only explains the subject clearly, but passes judgment on the facts.

But this kind of editorial is at bottom an exposition and should be written like an expository editorial. Its comment or opinion is usually in the last sentence or paragraph and might be removed without destroying the clearness. It is necessary, therefore, to outline the explanation in the same way, but in the writing the author keeps in mind throughout the kind of comment that he intends to add at the end.

**Concrete Terms.**—In an editorial that comments, even more than in a plain exposition, it is necessary to talk in concrete, specific terms, and it is worth while to study the devices by which this may be done. The use of concrete terms means simply the expression of general ideas in terms of actual cases. Instead of talking about *the public*, we talk about *a certain man*; instead of saying, "electric light rates would be lower," we say, "the average family of four in a six-room house would save about 90 cents a month." In translating general ideas into terms that have a direct bearing on the reader, the writer does the reader's thinking for him and tells him what the general statements *mean*.

Devices for introducing concrete material or translating ideas into concrete terms are as old as writing. Most writers use them unconsciously and do not trouble to label them. Concrete terms are valueless, in fact, unless they are closely related to the subject; attempt to manufacture them is patent and ineffective. For the sake of practice, however, it is well to look into the possibilities of these various devices so that we may use all of them to obtain variety. The commonest are as follows:

1. *Examples.*—The term explains itself. Probably the the best concrete material to illustrate an idea is an example of the idea. This must be a true and actual example. For instance, if we are writing an editorial explaining honor systems in schools, we may describe the system that is in use in such-and-such a school. If the example is presented clearly, little space need be devoted to elaborating the general idea.

2. *Illustrations.*—The example mentioned above is a *real* example; an illustration is an *imaginary* example,

used when no actual example can be found. For instance, in explaining a new football rule, we may illustrate the idea by taking the hypothetical case of an imaginary player and pointing out how the new rule would affect his playing.

3. *Comparison*.—When one is writing about a new thing with which readers are not familiar, the idea will often be clearer if it is compared with something that the reader already knows. For instance, in explaining a new student self-government scheme, we might compare the proposed student court with the local municipal court with the workings of which our readers are familiar. The comparison would point out the ways in which the two are alike and the ways in which they are different. It must be noted, however, that the two things must be the same *kind* of things or they cannot be compared; that is, you cannot compare a court and an engine.

4. *Contrast*.—Whereas comparison consists in pointing out similarities, contrast is based on dissimilarities. The writer makes his idea clear by comparing it with something that it is not like and pointing out the differences. For instance, he might give a clear idea of a new kind of paving material by pointing out how it is unlike asphalt pavement.

5. *Analogy*.—This device is a comparison of relations. It is impossible to compare two things that are not of the same kind or in the same class, but it is entirely possible to compare the relation of two things of one kind with the relation of two things of another kind. For instance, you cannot compare a football team with a locomotive, but you might compare the playing of a halfback on a well-trained team to the movement of the drive rod in a locomotive.

This device is used more commonly in argumentative writing, but it may be used effectively in explanation.

6. *Quotation*.—This is not exactly the same kind of device as those above but should be noted here as a variation of the use of examples. The direct quotation of a man's remark or his exact statement in writing is always more effective than a summary or an indirect quotation. Editorial writers use quotation marks frequently to increase the force of their statements.

*Use of Illustrations*.—Although these various devices are frequently used in order to make expository editorials more interesting, it is obvious that the writer seldom uses them in a formal or patent manner. He does not necessarily begin with his general idea and then artificially illustrate it. The example or illustration which he has in mind may be his only reason for writing an editorial on the idea thus illustrated; he may therefore devote almost all of his space to the example and round out the general idea at the end. In the same way, a good comparison which occurs to him may constitute an entire editorial. The less formal and more original the treatment, the better the editorial is likely to be.

*Editorial Tests*.—There are few rules, in general, to guide the writer of editorials. What the writer seeks is convincing force and interest. In English composition terms, he needs unity and coherence in his editorial. Translated, this means that the writer must know exactly *why* he is writing the editorial and *what point* he wishes to make; he must develop his idea logically and must stop when he thinks his idea is clear. Good tests are the following: (1) Would the editorial interest anyone who is not *especially* interested in the subject? (2) Can the editorial

be summed up in one simple sentence? (3) Will the reader understand and believe it? A good way to obtain the proper tone is to imagine, as you write, that you are talking to a person who knows nothing of the subject and are trying to convince him; it will be more forceful than if you write "up in the air" at anyone.

The following editorial by Frank M. O'Brien of the *New York Herald*, published on Nov. 11, 1921, won the annual Pulitzer prize "for the best editorial article written during the year, the test of excellence being clearness of style, moral purpose, sound reasoning, and the power to influence public opinion in the right direction."

### **The Unknown Soldier**

That which takes place today at the National Cemetery in Arlington is a symbol, a mystery and a tribute. It is an entombment only in the physical sense. It is rather the enthronement of Duty and Honor. This man who died for his country is the symbol of these qualities; a far more perfect symbol than any man could be whose name and deeds we knew. He represents more, really, than the unidentified dead, for we can not separate them spiritually from the war heroes whose names are written on their grave-stones. He—this spirit whom we honor—stands for the unselfishness of all.

This, of all monuments to the dead, is lasting and immutable. So long as men revere the finer things of life the tomb of the nameless hero will remain a shrine. Nor, with the shifts of time and mind, can there be a changing of values. No historian shall rise to modify the virtues or the faults of the Soldier. He has an immunity for which kings might pray.

The years may bring erosion to the granite but not to the memory of the Unknown.

It is a common weakness of humanity to ask the questions that can never be answered in this life. Probably none to whom the drama of the Unknown Soldier has appealed has not wondered who, in the sunshine of earth, was the protagonist of today's ceremony. A logger from the Penobscot? An orchardist from the Pacific Coast? A well-driller from Texas? A machinist from Connecticut? A lad who left his hoe to rust among the Missouri corn? A longshoreman from Hell's Kitchen? Perhaps some youth from the tobacco fields, resting again in his own Virginia. All that the Army tells us of him is that he died in battle. All that the heart tells is that some woman loved him. More than that no man shall learn. In this mystery, as in the riddle of the universe, the wise wonder; but they would not know.

What were his dreams, his ambitions? Likely he shared those common to the millions: a life of peace and honest struggle, with such small success as comes to most who try; and at the end the place on the hillside among his fathers. Today to do honor at his last resting-place come the greatest soldiers of the age, famous statesmen from other continents, the President, the high judges and the legislators of his own country, and many men who, like himself, fought for the flag. At his bier will gather the most remarkable group that America has seen. And the tomb which Fate reserved for him is, instead of the narrow cell on the village hillside, one as lasting as that of Rameses and as inspiring as Napoleon's.

It is a great religious ceremony, this burial today. The exaltation of the nameless bones would not be possible except for Belief. Where were Duty and Honor, the well-springs of Victory, if mankind feared that death drew a black curtain behind which lay nothing but the dark? So all in whom the spark of hope has not died can well believe that we, to whom the Soldier is a mystery, are not a mystery to him. They can believe that the watchers at Arlington today are not merely a few thousands of the living but the countless battalions of the departed. "Tho he were dead, yet shall he live"—there is the promise to which men hold when everything of this earth has slipt away.

All the impressive ritual of today would be a mockery if we did not believe that, out in an infinity which astronomers can not chart or mathematicians bound, the Unknown Soldier and all the glorious dead whom we honor in his dust are looking down upon this little spinning ball, conscious of our reverence. And when noon strikes, signal for the moment of silent prayer, few of those who stand with bared head will lack conviction that the rites at Arlington are viewed by other than mortal eyes. Only in that spirit may we honor the Unknown Soldier and those who, like him, died for this Republic.

Unknown, but not unknowing!

### EXERCISES XXVI

#### *Monday*

1. After reading the chapter, seek in newspaper editorial columns an example of each of the kinds of concrete material discussed. Notice just how this material is handled. Criticize it.

*Tuesday*

1. Prepare for class discussion the following editorial material:
  - (a) What new movement or idea has been suggested or put into operation recently in your community, school, or city that might be made the subject of an expository editorial? Do you approve of the idea?
  - (b) List the details of this idea that are new and that must be explained to a stranger.
  - (c) After each item on the list jot down a concrete illustration—example, illustration, comparison, contrast, analogy, or quotation—that would make the idea clearer.

*Wednesday*

1. Following the above outline, write an editorial explaining the idea or movement to someone who has never heard of it before. Work in all of the illustrations. Do not exceed 500 words. At the end of the editorial briefly give your opinion.
2. In class, write on the same subject another editorial in which you explain the same idea by means of but one of your illustrations. It might be well to begin with the illustration and work up to the subject. Add your judgment at the end.

*Thursday*

## NEWSPAPER STUDY

**Rest of Editorial Page**

What to place in the rest of the editorial page left by the formal editorials is a great problem in newspaper offices. Much variety is seen in its solution. Obviously, thoughtful reading matter other than news, that, in general, interprets the news, is needed. Certain newspapers divide the space into regular sections: a "Best Editorial" from other newspapers, a "Readers' Forum" devoted to letters, a humor



column, some service-to-readers departments, essays on health, dress, and well-being, often regular essays by well-known writers. But these departments are a great burden to maintain at a consistent standard. Usually most of the page is edited by the exchange editor, who clips interesting things from other newspapers and periodicals—"miscellany," as it is called. It is not easy to select and edit readers' letters, for but few are worth publishing. A good humor column usually takes all of one man's time. Many departments and many special articles may, of course, be purchased from syndicates or other newspapers. The page may, in general, be a hodgepodge of cheap material bought or clipped and hastily put together, or it may show the painstaking effort of one or more trained workers. Almost any newspaper man can evaluate the work and money devoted to it. Can you?

1. What departments appear regularly on the editorial page of your newspaper? How much space is filled by a different kind of material each day?
2. Determine the source of each kind of material. How many of the regular features are purchased from syndicates or other newspapers? How many are prepared in the local office?
3. Can you estimate how much the exchange editor provides each day? What newspapers and magazines does he read, as indicated by the credit lines?
4. What special typographical arrangements are there? What devices are used to make the page attractive?
5. Is a cartoon or other pictorial matter used? Where obtained?

*Friday*

## ACCURACY EXERCISE

1. List the townships in your county. Where is each located? Where is its town hall? If the schoolhouses and churches are marked on the map, notice the relative population of each township as indicated by their number.

2. In class, written memory test. Your study has told what parts of the county are richest and most thickly populated. Do you know the reason for this condition? What is the total population? How many churches per 1,000 persons? How many schools? Current news.

## CHAPTER XXVII

### EDITORIALS THAT ARGUE

There was a time when "editorial" was practically synonymous with "argument." The editorial writer's chief purpose was to convince the public of his manner of thinking. With the development of expository arguments to explain and teach, however, the argumentative editorials no longer predominate except at election time. Editorial argument, nevertheless, is excellent practice in writing and thinking, because it is based on clean-cut logic.

To write argumentative editorials of the first water, one must be trained in argumentation and debate. Such an editorial is virtually one side of a debate; an editorial controversy between two newspapers is a debate on paper. Knowledge of logic and reasoning processes is more necessary than skill in composition. It will be possible only to skim the surface in our study, but the skimming will open up the interesting possibilities for further study.

**The Proposition.**—Needless to say, the first thing necessary for an editorial argument is something to argue—that is, a question with two sides, or a *proposition*, as debaters call it. The formulation of the proposition is probably the most important step. It is the lack of a formulated proposition that leads a writer to talk all around a subject without once hitting it. One cannot argue about "disarmament," because the word contains a hundred propositions and debate requires centering upon one problem, such

as "Is disarmament safe for America?"—or, more pointedly, "Will disarmament lessen the danger of war?" The last is a debatable proposition, for it has two sides, the issues are clear cut, and there is a chance to keep the debaters on the subject. In the same way, every subject for an editorial argument must first be analyzed and reduced to a debatable proposition.

**The Issues.**—The next step is to pin the argument down to the proposition, to keep it from wandering into side issues. Certain arguments, which have been threshed over for years in the newspapers, are not settled yet, simply because no writer "talked on the question." In the above proposition on disarmament, for example, one might write columns about the horrors of modern warfare, painting word pictures that would soften a flint heart, and yet one would be entirely off the question, for everyone admits the dreadfulness of war. The proof demanded is that disarmament will reduce the danger of war. Many a writer purposely "begs the question" in this manner because he has no arguments and hopes to dupe his readers; other writers do it because they do not think clearly. The only remedy for either is to present the issues in clear-cut manner and demand proof.

**Analysis.**—This "talking around the point" can be forestalled if the writer will (1) state the proposition clearly, (2) define the issues, and (3) point out irrelevant matter. To do this, he must define all terms involved; for example, the meaning of "disarmament." He must indicate the points that are admitted; for instance, "that modern warfare is horrible." And he must enumerate the issues at stake, taking care not to overlook an issue which his opponent may seize upon. After his analysis, he is ready to

say to his readers: "When I prove these points, you must admit that I am right, for these are the only issues." Not until he has analyzed the problem to that extent is he ready to argue. This preliminary work of laying out the case and clearing the ground is easily half the debate; many an argument is won when the issues have been clearly defined. Quibbling over terms is not arguing; the terms must be defined before the arguing begins.

**Proof Required.**—When the proposition is analyzed and the issues are clearly stated, proof is needed to complete the argument. It is not enough to say, "I think this," and "I believe that"; the writer must prove his points. Two kinds of proof are at his disposal: (1) testimony of authorities, and (2) reasoning from facts.

**Authority.**—Proving by authority, or direct evidence, consists in stating or quoting the statements of persons who will be accepted as authorities. To depend upon these authorities, one must be sure that they will be accepted; that is, (1) the authority must be definitely referred to; (2) he must be an expert on the subject or one who has had an opportunity to know the facts; (3) and he must be unprejudiced. Unless your readers accept him as such, his statements will have no weight. And it is not enough merely to quote him; the writer must show the value of his testimony and its bearing.

**Evidence.**—Reasoning from facts, or by indirect or circumstantial evidence, is a more difficult process and less conclusive. The facts that constitute the proof must fit together perfectly and must stand the test of reasoning. If there is a flaw anywhere in the structure of facts, one break in the logical sequence, or one doubtful step, the entire argument will crumble. That is why juries seldom

convict on circumstantial evidence; they demand the more conclusive evidence of reliable authorities—witnesses.

**Other Reasoning.**—While investigating the processes of logic, it is worth while to note briefly some of the common kinds of reasoning by which issues are proved. The three common kinds are inductive, deductive, and causal.

1. *Inductive.*—This method of reasoning consists in deriving general laws concerning a whole class of persons or things from observation of a few examples of the class. For instance, because four students of your acquaintance who studied Greek in high school achieved honors in college, you might argue that all students who learn Greek in high school will achieve honors in college. You are drawing a general conclusion concerning hundreds of students on the basis of four examples. When logically done, this kind of reasoning is successful; in fact, it is the basis of almost all modern science and philosophy. This kind of inductive reasoning is called *generalization from examples*. When using it, the writer must take care: (1) that his examples are fair ones; (2) that he has enough examples to warrant generalizing; (3) that there are no obvious exceptions; and (4) that the conclusion is reasonable—else his argument will be easy to refute. Perhaps the four boys were exceptional in some way.

Another kind of inductive reasoning is *argument from an analogy or comparison*. For example, one might argue that, because self-government was a failure in Smithville College, it would be a failure in Jonesville School. It is a good method of argument, but again there are dangers: (1) the points of similarity between the two cases must be essential to the argument; (2) they must not be outweighed by dissimilarities; (3) the facts must be true of the

analogous case; and (4) the induction must be reasonable. If Smithville has a rougher class of students than Jonesville, the argument may fall down.

2. *Deductive*.—This is the application of generally accepted laws to individual cases. For instance, it is a generally accepted theory that loafers never achieve success; we might therefore argue that, because John Smith is a loafer, he will not succeed. Our argument consists of a syllogism of two premises and a conclusion, thus: first premise, "Loafers fail"; second premise, "John is a loafer"; conclusion, "John will fail." The danger in this kind of argument is two-fold: (1) that our general law or theory (first premise) is not true; or (2) that our case (second premise) does not come under the law. Nowadays when persons are likely to demand proof of every theory, it usually takes longer to establish the first premise than it does to prove the case in some other way.

3. *Causal Reasoning*.—Another method of reasoning involves a causal relation between two facts. There are three variations:

*A posteriori* (from effect to cause). This reasoning involves seeking the cause of an event or situation. For example, in seeking the cause of the high cost of living, we blame it on the cost of delivery of retail sales. To maintain our argument, we must prove: (1) that the cause stated is sufficient to produce the effect; (2) that no other cause could produce it; and (3) that no other forces hinder its operation.

*A priori* (from cause to effect). This reasoning consists in pointing out the probable effect of a present condition; it may involve events in the past or it may forecast the effect of present events. For instance, we may argue that

the establishment of an eight-hour day (cause) will raise prices (effect). To maintain this argument, we must prove: (1) that the cause is sufficient to produce the effect, and (2) that no other conditions interfere with its operation.

*By sign* (from effect to cause to effect). This involves finding the cause of one condition and arguing that the same cause will result similarly in a like case. For instance, we might argue that Henry Jones failed in college because he had an automobile and therefore John Smith will fail if he has an automobile. The reasoning is a combination of the two other kinds above, and therefore the same tests apply. It is also practically an analogy.

**Logical Treatment.**—These are simply a few of the processes of reasoning. Needless to say, few editorial writers analyze the method they are using or confine themselves to one method of reasoning in trying to prove a case. But the aim in argumentative writing is not only to present a reasonable argument but also to close all avenues of attack to the opponent. It is often well, therefore, to analyze the reasoning involved, classify it, and to apply tests to it to see that there are no loopholes or weak joints.

Since this is so, argumentative writing consists quite as much of preliminary reasoning as it does of writing. Because the editorial must be short and to the point, it is necessary to plan it out and make a careful outline before attempting to write a word. This preliminary planning involves: (1) formulating the proposition, (2) eliminating all irrelevant points, (3) outlining the issues, and (4) deciding just what proof is needed. Although most of this preliminary planning will not be written into the editorial, it will aid the writer in clearing decks for action.



Under no circumstances should he attempt to write an editorial argument without planning it out beforehand.

An argumentative editorial, based on a rather definite kind of reasoning, is the following, from a city newspaper. What kind of reasoning is it?

### **Numbers for Football Players**

The stars in the heavens may indeed differ from one another in glory, but they are best told apart because they keep in place. Not so the stars of the football field, whose orbits are irregular and whose collisions add to the confusion. And the question is asked, Why not give the men numbers? The stars of the bicycle track, the stars at aeroplane meets, even the stars in opera boxes are numbered one way or another. Why should the stars of the gridiron alone remain indistinguishable?

It is said that some of the eastern men condemn the idea; it savors, they think, of hippodroming. But they may remember having seen, in the old horse show days, persons of equal brilliancy and importance with numbered placards set in the small of the back. And in all track sports, where the confusion seldom equals that of the football field, numbers are worn with no derogation of dignity.

Numbers would help to a better understanding of lively doings, would lead to more accurate reporting and would instantly enable vast audiences enjoying no personal acquaintance with individual performers to give credit where credit was due. A number stuck on the back so as to stay there and carried to victory might make quite as satisfactory a trophy as any of the H's, C's or Y's now in vogue.

**EXERCISES XXVII***Monday*

1. After reading the chapter, clip the longest argumentative editorial you can find in a newspaper. Notice the timeliness. What is the proposition? Is it clearly defined? Are the issues clearly pointed out? Is it convincing? If not, where is the weakness? What kind of reasoning is employed?

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1. Prepare the following for class discussion, worked out on paper:
  - (a) Select as a subject for an argumentative editorial a problem that is being discussed in your school or city and try to reduce it to a debatable proposition. Before going further, test this proposition to be sure that it allows no opportunity for quibbling or begging the question.
  - (b) List the current arguments on this question that seem to be irrelevant or beside the point. Weed out every point that has no bearing, as well as points that are admitted by both sides.
  - (c) List the real issues that need proof. Be sure that you have included all the issues so that your opponent will have no loophole for reply.
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  - (e) Having studied the problem in such detail, make an outline of the ground to cover and the proof to be presented. Build up the logic carefully.

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1. After the above class discussion has cleared your ideas, write your editorial argument in 500 words or less.
2. In class, go over the arguments, sentence by sentence, to discover loopholes left for the opponent. Eliminate every repetition and useless word. What kind, or kinds,

of reasoning have you used. Would another kind have been as effective?

*Thursday*

NEWSPAPER STUDY

### **The Woman's Page**

Under whatever name it may appear, the special page for women is comparatively an innovation in newspapers. Old-time newspapers were built for men readers; they made little appeal to women. But during the last few years almost every American newspaper has launched some device, some page, or some feature especially for women. The reason is, of course, partly a business reason—an advertising reason, from several points of view. First, the newspaper that interests women and children goes into the home and is thoroughly read instead of being glanced at and thrown away. Second, advertisers believe that women read and respond to advertising more than men do, and that women are the real buyers for the home. Much advertising nowadays is written to appeal especially to women, and, therefore, advertisers seek newspapers that are read by women. But, aside from business reasons, the development of newspapers of interest to women, as well as men, is a worthy enterprise. The most interesting phase of the development, moreover, is seen in the effort of editors to determine what special reading matter interests women. The woman's pages have evidenced a great variety. At first, they were either quite thoughtful or quite trivial; later their editors began to borrow ideas from the successful magazines for women. Now certain kinds of material are always included while there is still much casting about for new varieties.

1. How much of the space in your newspaper is written especially for women readers? How is it distinguished?
2. Study the subject matter of this material. Judge its

2. In class, written memory test. Your study has told what parts of the county are richest and most thickly populated. Do you know the reason for this condition? What is the total population? How many churches per 1,000 persons? How many schools? Current news.

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### Defending School Societies

At a hearing by the school management committee of the board of education of the cases of three girls who had refused to promise, as pupils in a high school, that they would not continue to be members of a school secret society, the mothers of two of the girls set up the plea that their daughters could not make such a promise because they had become members for life of a sorority.

"Once a sorority girl always a sorority girl. If you force the girls to sign this pledge it will only make liars of them," was the argument of one of these mothers.

Shall we next be told that son Tommy cannot, when he becomes a citizen, promise to support the Constitution of his country because, forsooth, he "took a terrible oath" at the mature age of perhaps 14, to be a life member of the Boy Bandits of Halsted Street or some other organization whose members were pledged to outlawry? Or that because Mamie, Gertie and Susie vowed, when they were in the eighth grade, that no one of them would ever marry, they never can marry?

Truly, the American youth is in no danger of losing its "rights" when parents can be found who thus support the school fraternities and sororities.

### EXERCISES XXVIII

#### *Monday*

1. After reading the chapter, look for refutations in newspaper editorial columns. Analyze the writer's method. Can you suggest better ways of attacking? Also look over the editorial arguments you clipped last week and decide on a method of attacking each of them.

**Tuesday**

1. Select an editorial—perhaps one of those clipped last week—and write a refutation in which you attack one weak spot.
2. The instructor will read in class an editorial from a current newspaper or other periodical on a subject with which you are familiar. Listen carefully and search for a weak spot, applying the several tests. Go at the task systematically and do not attempt to say anything until you know exactly the one spot to attack.

**Wednesday**

1. Write a refutation of a current argument that is being advanced in school circles. Put it in the form of a letter to be published in a local newspaper.
2. Discuss this in class. Also study the possibility of using one of the special methods—*dilemma*, *reductio ad absurdum*, etc.

**Thursday****NEWSPAPER STUDY****Advertising**

The strength and value of a newspaper may be judged to a great extent by the quantity and character of its advertising. While a paper cannot exist without advertising, it cannot obtain adequate, worth-while advertising unless it has a worth-while circulation, reckoned not only in total size but in the number of responsible, prosperous persons who read it and constitute a buying public for the advertisers. Such a circulation cannot be attained, of course, unless the newspaper is editorially what the better readers desire. Advertising quality is therefore an index to editorial quality. Newspaper strength is shown by advertising by local merchants, since this indicates their confidence in the paper. Local advertising indicates quality, while "foreign advertising" (out-of-town firms) may indicate merely size of circulation.

**EXERCISES XXVII***Monday*

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ments of plays. He aims to tell his readers what has happened in the theatrical world and what is in store. In addition, he writes up whatever other information regarding local theatres and their doings that he can find. He writes articles about various performers, tells the stories of the composition and staging of productions, he notes the changes in management and companies of stock theatres, perhaps he interviews various stage people on various subjects. In short, he follows the "news" of the theatres, just as the society reporter follows the news of society. To conduct his department successfully, he must talk with local theatrical managers frequently to obtain necessary information; they give him copies of programs and notices in advance. He reads the theatrical magazines which tell of plays and players and develops knowledge of all phases of the profession. Such a department may be made interesting or dull, depending upon the enterprise and cleverness of the editor who prepares it. The pitfalls, in the way of inducements to use the department for advertising purposes, are too numerous to mention here.

Dramatic reporting is an interesting field for young writers who are interested in the theatre. Only the surface of its possibilities has been opened up here.

### EXERCISES XXIX

#### *Monday*

1. After reading the chapter, study the theatrical news in a city newspaper. Find examples of each kind of article. Criticize them. Suggest improvements.

#### *Tuesday*

1. If possible, attend a performance at a local theatre and write a 300-word report of it, making no attempt to pass judgment. Use the program for your facts.

2. *Optional.* Write a criticism of the same performance in which you judge the quality of the acting, staging, and other features. Give reasons.
3. *Optional.* If you cannot attend a play, write an interesting advance notice of a play that is to be presented at an early date. Get material from programs and newspaper advertising.
4. In class, discuss a series of advance notices to give publicity for this play, or for a home talent production, with the view to inducing readers to attend. Emphasize one phase.

### *Wednesday*

1. From the advertising pages of local newspapers and any theatre programs you can obtain, write a series of items on the week's news of the theatre in your city. Be ready to discuss your methods in class.

### *Thursday*

### NEWSPAPER STUDY

#### **Sensationalism**

Many readers consider a newspaper sensational or conservative because its headlines are large or small. In general, however, headlines are not always an index to policy. Conservative newspapers often use large headlines to aid street sales; sensational newspapers often use a quiet make-up that disguises their true character. Sensationalism, in its essence, is an attitude toward the news. Conservative newspapers try to evaluate the events of the day in accordance with their real importance; sensational newspapers select certain kinds of events and over-emphasize them—"overplay" them. Conservative newspapers are published for sensible, thoughtful readers; sensational newspapers cater to the thoughtless who seek merely amusement or emotional thrill. Both newspapers may report the same events but, while the one treats them calmly for what they are worth, the other uses them for shock or thrill. That is not all. In an effort to get the greatest

thrill, sensational newspapers often go beyond the truth, "color up" or twist the facts, perhaps even "fake." The greatest harm they do is to give a perverted view of life. It is unfortunately true, however, that the majority of readers desire a perverted thrill, and sensational newspapers, therefore, almost always have the largest circulations. Because of this fact, there is another kind of newspaper of the most upright kind that employs many of the devices of sensation in order to interest the thoughtless, emotional reader, but aims, once it reaches him, to attract him away from the thrills to something better. The conservative newspaper ignores this kind of reader; the sensational newspaper gets down and grovels with him; this other kind of paper tries to attract him and then to raise his mental outlook. Do not, therefore, judge a newspaper hastily. If it tells the truth, does not pervert or twist facts, and gives all the news, do not call it sensational, even if it carries a few emotional stories. They may be only bait.

1. Study the front page of your newspaper to see how much of its content is for thoughtful readers.
2. Does it contain any articles obviously intended to thrill or shock, built on an emotional appeal?
3. Which kind of reader is appealed to in the stories that receive the best positions?
4. Do you see any evidence of twisting facts, faking, coloring, overplaying, etc.? Perhaps you will need to compare it with another newspaper of the same city. Does it contain all the news of the day or only such events as suit its purposes?
5. After this study, do you conclude that it is sensational? Compare your conclusion with the size of headline type.

### *Friday*

### ACCURACY EXERCISE

1. Study your state's railroads. Trace out the main lines and note the cities on them, as well as important cities

outside the state which they connect. To this skeleton of main lines, add the branch lines; note the junction points. Note relative railroad facilities of various counties and sections of the state.

2. In class, written memory test. Discuss the way in which your city is connected with other cities, making it a neighbor to certain far-away cities and reducing its interest in certain nearby cities. How is your county related to others in railway facilities? What is the significance of this? Current news.

## CHAPTER XXX

### MOTION PICTURE WRITE-UPS

The amazing development of the motion picture drama has brought a new department into many newspapers and a new field for newspaper writers. Many former theatrical columns are now "movie" columns; many former dramatic critics are now "film critics." Film departments in newspapers have come into being, partly because of advertising revenue that accompanies them, and partly because editors say, "Anything is news that interests many readers; if the people pack the cinema theatres, our film columns will interest them." This idea has led to the development of special motion picture departments, even supplements, in many newspapers, and film critics attend "performances" and witness "private film runs," conducting their departments quite as seriously as they formerly wrote of the legitimate drama. And with ticket prices for screen dramas ranging from 20 cents to \$2, is it not a serious business?

The development of the many-reel drama and the "feature film," has made possible a species of criticism quite as serious as that of a three-act stage performance. In fact, the reporter writes his report in much the same way. But, while the cinema play has all the interesting possibilities of criticism seen in the legitimate field, it has many more of its own—the quality of the photography, the constant appearance of "stars" in the smallest city, the

thrill and excitement of outdoor acting, the introduction of tricks and mechanical effects impossible on the stage.

Out of the mass that is being written about the motion picture, three kinds of articles may be selected that afford interesting practice writing.

**Review of Motion Picture Dramas.**—Just as in the write-ups of the legitimate drama, this new entertainment offers opportunity for either a report or a criticism. It may tell what the performance was like, or whether it was good or bad. In either case, there are the same things to write about as in the stage play—actors and acting, setting and directing, costuming, subject matter of the drama. In addition, the writer may discuss other phases characteristic of the film drama alone—the construction of the scenario and arrangement of scenes, the mechanical effects and clever illusions, the photography, the outdoor scenic effects. All of these are a part of the “work” of the film drama and are legitimate points for criticism.

“Don’t tell the story” is quite as good a maxim for film critics as for stage writers; such writing is as annoying as the man who reads the “leaders” aloud. A fruitful source of material lies in comparison of film productions with stage productions of the same or similar dramas. It is possible, also, to a great extent to discuss the subject matter, since film dramas cover a more diversified field. The development of individual actors may also be watched with interest, since they appear with greater frequency in successive dramas produced by the same company. The director, in the same way, plays a relatively larger part than the stage manager or producer.

**Advance Notices.**—The same aspects affect the type of the motion-picture advance notice, whether it is for “pub-

licity" or for news purposes. It is relatively easier to write advance notices of film dramas than of stage plays because there are more aspects to write about; in the same way, however, the increased frequency of the notices requires more diversified treatment to avoid monotony. As in all publicity writing, it is customary to inject interest into an advance notice by emphasizing an attractive feature of the drama that is announced. Most film dramas have some characteristic all their own about which the advance notice may be centered. Perhaps it is the "star," the setting, the problem discussed in the play, trick photography or scenic effects, the play or book that has been dramatized. This special feature offers the writer a starting point and something more interesting to write about than the mere announcement of the name of the play, the date and theatre, and such other material. He emphasizes this feature at the beginning and groups about it all other facts which he has to relate. The reader then receives the impression that he should see the film because of this special attraction—the marine scene, perhaps. The emphasizing of the feature in this way is the easiest method of making an advance notice interesting; it is far better than to tell the story of the play.

**Motion Picture News.**—The preparation of material for a motion-picture department is easier than for a theatrical column because of the greater number of aspects to write about, as pointed out above. Besides routine advances and reports of productions, there are the many other activities of the film drama producers to relate. Much may be written about the actors and their work, since "acting in a studio" is a new kind of stagecraft; their directors and even the make-up of producing companies are far



better known to readers than the managers of the legitimate stage. Interest in outdoor life is appealed to by accounts of the outdoor work of the actors; the resourcefulness of directors in obtaining settings and scenic effects is a large field. There is never-failing interest in the mechanical effects and illusions that are created in film dramas. With all of these and many other possibilities, the film reporter has a constant supply of material. In addition, there are stories in the doings of local theatres and managers, as well as in boards of censorship and municipal regulation.

To obtain this material, the film critic develops the acquaintance of local theatrical managers and arranges to obtain advance programs and announcements of film productions. Sometimes he arranges to see the picture privately so that he may write it up in advance of the public performance. He gets from the managers the gossip of the profession, looks over all advertising and publicity material that the producing companies send to the managers, reads the motion picture magazines, and, in general, tries to obtain a broad knowledge of the entire business. Thus equipped, he has a wealth of material to write for the interested "fans" who read his column every day and follow their hobby through his aid.

Success in writing film articles depends much upon originality and resourcefulness. Many film writers try to inject into their articles both the enthusiasm of the constant motion-picture patron and the excitement of the drama itself. From the newness and novelty of the material he is describing he is able to give his writing an interest and value very much greater than that of mere publicity.

**EXERCISES XXX***Monday*

1. After reading the chapter, study the motion-picture write-ups in a daily newspaper. Classify the publicity kind and the real reporting. What are the chief faults and virtues?

*Tuesday*

1. Write a non-critical report, about 300 words, of a motion-picture drama that you have seen, treating the subject as you would a stage play. Obtain names of actors, etc., from advertisements, bills, and programs.
2. In class, write a criticism of a motion-picture drama you have seen recently, trying to focus the criticism upon one detail and to give a single impression.
3. *Optional.* Write an advance notice of the same drama, emphasizing one attractive feature.

*Wednesday*

1. From the advertisements in the newspapers during the last week prepare for Sunday's paper a series of short articles on screen plays that are to appear, or have appeared. Make them newsy.
2. *Optional.* If you can obtain a copy of a motion-picture magazine, write for newspaper use five short articles on actors, directors, scenic effects, or other topics discussed.
3. In class, discuss the problem, "What material should the newspaper print to satisfy public interest in moving pictures?" Study the problem ideally and practically.

*Thursday***NEWSPAPER STUDY****Physical Make-up**

Whether a newspaper is pleasing in physical appearance depends upon a number of things: kind of body type, headline type, special display, quality of paper, ink, presswork,

and layout of articles or advertisements. The critic must determine exactly which causes a pleasing or displeasing effect. The great development of the printing art and machinery in recent years has greatly affected newspaper make-up. If you were to look among the files of former years, you would find much more uniformity in design than is seen now. The chief development of late is in the effort toward constant variety in typography; make-up editors are every day devising new typographical effects. This has accompanied the change in importance of the front page; originally looked upon as a wrapper likely to be damaged in the mail, the front page is now the show window of the newspaper. Other modern innovations are: greater use of pictures; more variety in headline type; striking display effects in body type, such as boxes, bold face, special indention, etc.; artistic special pages; efforts to obtain uniform tone or sharp contrast. On the front page some newspapers strive to obtain symmetry and balance at the heads of columns, while others seek constant variety in layout. The most extreme development of the front page is the design that focuses all attention upon one article.

1. Compare the physical appearance of a small country weekly (which ordinarily evidences more of the attributes of the past) to that of a city newspaper.
2. Count the pictures in a city newspaper and figure the cost on the basis of 8 cents a square inch for line engravings and 15 cents an inch for half-tones.
3. What is the general tone of the city newspaper—contrast or uniform grayness? What typographical elements cause this?
4. Study the scheme of symmetry or variety in the headline layout of the front page.
5. Study a page containing advertisements and note how the make-up editor has fitted reading matter in space left by the ads.

*Friday*

## ACCURACY EXERCISE

1. Study your state's waterways. What are the principal rivers and where are they? Through what cities and into what bodies of water do they flow? What and where are the principal lakes? What rivers and lakes are navigable and used as traffic routes?
2. In class, written memory test. Discuss the relation between the growth of certain cities of your state and the use of certain rivers for freight transportation. What are the great drainage basins of the state? The principal watersheds? In what drainage basin is your city? Significance? Current news.

## CHAPTER XXXI

### REPORTING MUSICAL EVENTS

"I know nothing about music" is the remark which many young writers make, or wish to make, when they are assigned to report a musical event, such as a recital or concert. However earnestly they may appreciate their musical shortcomings, this is not a valid excuse for failing to write such a report. If it were, a similar excuse might be given for failure on 90 per cent of the assignments which fall to the lot of newspaper workers. Who would hesitate to describe a new building because he did not know how to design or to build, or to report a play because he could not act? On the contrary, excellent reports of musical events are often written by reporters who know little of music. In fact, it is safe to say that many writers on musical subjects do not know a "major seventh" from an "arpeggio." Neither does the average man in the audience or the average man who reads the report. If the writer has too much technical knowledge, he may write over his readers' heads; his lack of technical knowledge, whereas it might handicap him in writing for professional musicians, enables him to appreciate music from exactly the same point of view as his non-musically-trained readers. For that reason, the heading of this exercise must have no terrors for young writers.

Such writing is easily within the reach of most young writers, if they consider the character of report demanded.

They are asked to "report," not to "criticize"—to tell what the audience heard, not the technical excellence of the performers. Musical *criticism*, to be sure, is a fine art requiring almost as much knowledge and training on the part of the critic as of the musician. Criticism by anyone else is little less than ridiculous. But criticism is ordinarily reserved for the work of professionals, and the musical events which the young writer has at his mercy are likely to be amateur. Their amateur character protects them from public criticisms.

With this understanding of what is asked of the amateur musical writer, we may discuss the ways and means by which he may write a readable report of a local recital or concert to which he has been assigned. As a reporter, rather than a critic, he attends the concert, listens to it with the ears of the average member of the audience, and seeks facts that will interest other persons who were unable to hear the concert. He is not asked to write a criticism, for few of the audience or his readers—even in some cases the amateur performers themselves—are any more able than he to appreciate a true criticism.

**Material for the Report.**—As his report is to be a fact article, he must seek facts about which to write. It is lack of facts that results in maudlin musical criticism. The most salient material, of course, is contained in the program itself—the names of the selections, the names of the composers, the names of the musicians, the time, place, and occasion. Beyond this point, he must seek less obvious material. One source of this is in the enthusiasm and appreciation evidenced by the audience itself; he may point out the numbers that were most pleasing to the audience. Sometimes he may

*describe* the nature or execution of certain numbers. If the concert is also a social event, the make-up of the audience is of interest. Other sources of material include: (1) the personality of the musicians, if they are not local persons; (2) the composers represented on the program, for often this is a feature of the program; (3) the kind of music, whether it be popular, classic, modern, eighteenth century, Russian, or what; (4) the relation of this concert to a series; (5) the work of the organization or persons who sponsor the musical event. The special details which may make one concert different from another are varied, and these constitute the material the writer seeks.

**Creating Interest.**—The problem of making the report interesting depends largely upon the material which the writer has discovered. The chief fault usually lies in the fact that the write-up becomes merely a list or catalogue; the writer forgets that he is permitted to narrate and describe. If he will take the point of view of telling his readers what he saw and heard, he is likely to put into the article some of the interest that he would write into a report of another kind of event. A good beginning for the article will often be found in one of the special features listed in the paragraph above, not only a beginning but a central theme about which to group all the material.

His most dangerous pitfall will be in the words he uses. Adjectives are to be avoided, especially if they express half-hearted praise; they are useless when the reader knows that the writer can not condemn. In the same way, comparatives and superlatives become flat and uninteresting, unless the writer really means them and emphasizes them. Trite words and hackneyed expressions intrude more often in this kind of writing than in many

of other kinds; *rendered, executed, performed*, and similar words should not be overworked. The writer would do better to use simpler and more expressive synonyms, such as *sing, play*, etc., to which he and his readers are accustomed. That is, he should write in his own words, not in borrowed nomenclature.

**Announcements of Musical Events.**—Like the advance notices of plays and other public events, the announcement of musical affairs, to be interesting and attractive, requires the emphasizing of a special feature. There is always some attraction, some reason for the event, which is more interesting than the simple announcement itself. This is the point which the writer uses as a beginning and as a central theme for his announcement. It may be one of the special features listed above or some other; it may be pointed out by the sponsors of the concert, or they may not realize its attractiveness. The writer, at any rate, must seek it, if his article is to be anything more than a gratuitous advertisement.

**Season Article.**—A department of gossip and news notes of musical doings is easy to prepare in any city that has the usual number of musicians and musical interests. There are not the possibilities in it that there are in a theatrical or film column, because it must be chiefly concerned with scheduled events. Good exercise in writing may be obtained through the preparation of an article on the musical season, an article in which all the musical events in prospect are summed up and described in interesting fashion. The material may be obtained from the various musical interests in the city, for their plans are usually made far in advance. If it is carefully outlined with a view to emphasizing the most important or most interesting events



and if it is filled with names and facts, the article may be made decidedly readable.

### EXERCISES XXXI

#### *Monday*

1. After reading the chapter, find a newspaper account of a musical event and see what it is made of. Does it comment? Find the particular words that comment. Would it be as interesting without the comment?

#### *Tuesday*

1. Attend one of the recitals or concerts of the week and write a readable 400-word report of it. Embody the program in it but add more than the mere program. Do not comment or criticize.
2. In class, write a 300-word advance notice of the same event, emphasizing one interesting feature of the event.

#### *Wednesday*

1. If you can obtain a forecast of the musical events of a few weeks or months in advance, write a story on the coming musical season in the city or the school.
2. *Optional.* Write an interesting summary of the past season from accounts found in newspaper files.
3. *Optional.* Write such an article for the week on the basis of musical events announced in last Sunday's paper.
4. In class, make a study of the diction, typographical style, and sentence structure in your articles.

#### *Thursday*

#### NEWSPAPER STUDY

### Typography

Further study of newspaper physical make-up leads us into typography, for a printed page is nothing but a grouping

of a few thousand pieces of metal. The first step is to study the headlines: (1) How many different kinds are there? (2) How many varieties of type in them? (3) How many decks or layers in each form? (4) Which are set all-capital-letters and which in capitals-and-small-letters? (5) Does the type blend with the body type or contrast strongly? (6) Are all headlines of column width or are some wider? Next, in the study of body type, one should note: (1) whether the same kind and size of body type is used throughout; (2) what special spacing or indention is used for emphasis; (3) how much bold-face, or blacker type, is used. Other typographical features to be noted are: (1) the subheads used in the bodies of individual stories; (2) character of signatures of writers; (3) kind of line placed at bottom of article to be continued on later page; (4) kinds of datelines on stories; (5) use of boxes; (6) character and content of page heading; (7) the "ears" on either side of newspaper name. On inside pages, the student will find special typographical devices for various departments and sometimes a distinctive arrangement of the editorial page. The advertisements should also be studied; in these the size and blackness of type is often limited. Certain ads, it will be noted, are set in type not seen elsewhere in the paper and are unusually artistic in make-up; these are likely to be electrotypes supplied by the advertiser.

1. Study the typography of your newspaper on the basis of the above discussion, hunting out all the things mentioned. (Some technical terms of typography will be found in Part II, Chapter II.)

### *Friday*

### ACCURACY EXERCISE

1. Study your state's industries. List the principal industries in order of relative importance. What industries have good transportation facilities and what have not? (See blue book or census report.)

- 2.** In class, written memory test. Why does each of these industries exist in the state? In its chief industries, how does your state rank with others? Does it lead in any? What part does your city play in any of them? **Current news.**

## CHAPTER XXXII

### REVIEWING A BOOK

There are two ways of reviewing a book for newspaper or magazine purposes. One consists in telling the public what the book is like and what is in it, as gleaned from a hasty scanning; the other consists in summarizing the book's content and method, after a careful reading. Neither necessarily involves a criticism of the book, although the writer often passes judgment on the book as a whole, or on parts of it, if he is conversant with the subject matter. A third kind of review, a thorough criticism or critical essay, requires special knowledge and training and is beyond our present effort.

The easier kind of book review—which we shall undertake first—consists in giving certain definite information about the new book. Whereas it is well to read the book for this article, the character of the material to be presented in this kind of review does not necessitate more than a hasty scanning of the book, since the information to be presented is easily accessible. This material includes the name and identity of the author, the general subject and content of the book, the author's aim or purpose in writing it, the physical appearance of the book, and the name of the publisher. Having been given this information about the new book, the reader knows whether he wishes to read the book itself.

**Sources of Material.**—The information listed above is easy to obtain without reading the book, because it is always presented in a conspicuous manner. The author's name and identity may be obtained from the title page and preface; this may often be supplemented by reference to "Who's Who" for facts about the author. Much material about the author is often printed on the book's wrapper. The general subject matter is found in the title and subtitle on the title page. The content and manner of development may be elaborated from the list of chapter headings in the "Table of Contents." Illustrations, appendices and similar material in the back of the book should not be overlooked. To learn the author's aim or purpose in writing the book, one must read the preface; this, as the author's explanation of his work, often contains the most tangible summary. The name of the publisher is usually included so that readers may know where to obtain the book; the price, as well, is often given.

**More Detailed Description.**—Further details may be obtained through a hasty scanning of the various chapters. The outstanding features of the book—exercises, summaries, tables, footnotes, etc.—are, of course, immediately evident. The reading of one chapter will often give one a fair idea of the writer's style, method of treatment, and other noteworthy features of his work. To illustrate various facts about the book, it is sometimes well to quote from the preface or from certain outstanding parts of the various chapters. A quotation from the preface will often sum up the book in better fashion than the reviewer can phrase his ideas. The more illustrations or examples that the reviewer can obtain, the clearer will be his explanation of *what the book is and what it contains*—and that is the

purpose of such a review. When the writer is familiar with the type of book under discussion and with the general field, he may classify the book with relation to other books of the same kind.

**Comment and Criticism.**—Whether the reviewer shall criticize the book depends upon circumstances. It is certain that no reviewer should attempt to criticize or comment unless he has a broad knowledge of the subject matter and of the field of the book. Severe criticism is likely to start a controversy that will give much publicity to author and book. Unless the writer is willing to undertake a controversy and feels capable of defending his position, it is better not to criticize. If criticism is undertaken, it should be confined to reasonable limits. One subject that is permissible of comment is the author's qualification to write such a book. Another lies in a comparison of the book under discussion with other books of the same kind. In judging the book, the writer should judge it as a whole; it is decidedly unfair to attack parts of it without presenting a clear idea of their relation to the entire work. Almost any book has weak spots which the reviewer may ridicule, but he is unfair to the writer, if he contents himself with ridiculing one part without discussing the good and bad aspects of the rest of the book.

If the reviewer does not wish to criticize the book in order to avoid a controversy over his criticism, he will find it useless, as well, to dole out meaningless commendation. In a straightforward review that aims to tell *what is in the book*, praise is unnecessary; *facts* about the book, if fairly presented, will give a sufficiently clear impression of the book.

One kind of comment, however, that is desirable in such

a book review is a *central impression* concerning its character. Unless the writer has digested the book sufficiently to obtain a definite impression of it, the facts which he presents will be disconnected and meaningless. They must be bound together into a logical explanation. The central impression which will often be developed will usually be related in one way or another with the aim or purpose of the book and will result from a careful reading of the preface—the author's own explanation of his work.

### EXERCISES XXXII

#### *Monday*

1. After reading the chapter, clip some book reviews from newspapers or weekly magazines and prepare for an oral criticism of them. Are literary folk right in condemning this kind of review?

#### *Tuesday*

1. Plan and outline a long review of one of your textbooks. Include quotations from preface and elsewhere to illustrate main points. Be sure to present all essential facts in your outline.
2. In class, the teacher will give you a textbook that is new to you and allow you half an hour to study its preface and contents. During the rest of the hour, you will write a short review of it.

#### *Wednesday*

1. Write a 500-word review of a book on sociology, politics, finance, ethics, philosophy, or other thoughtful subject that you have read. Try to develop a central impression in your review.
2. In class, discuss ways of rewriting this review in order to pass judgment on the book in a logical way.

They are asked to "report," not to "criticize"—to tell what the audience heard, not the technical excellence of the performers. Musical *criticism*, to be sure, is a fine art requiring almost as much knowledge and training on the part of the critic as of the musician. Criticism by anyone else is little less than ridiculous. But criticism is ordinarily reserved for the work of professionals, and the musical events which the young writer has at his mercy are likely to be amateur. Their amateur character protects them from public criticisms.

With this understanding of what is asked of the amateur musical writer, we may discuss the ways and means by which he may write a readable report of a local recital or concert to which he has been assigned. As a reporter, rather than a critic, he attends the concert, listens to it with the ears of the average member of the audience, and seeks facts that will interest other persons who were unable to hear the concert. He is not asked to write a criticism, for few of the audience or his readers—even in some cases the amateur performers themselves—are any more able than he to appreciate a true criticism.

**Material for the Report.**—As his report is to be a fact article, he must seek facts about which to write. It is lack of facts that results in maudlin musical criticism. The most salient material, of course, is contained in the program itself—the names of the selections, the names of the composers, the names of the musicians, the time, place, and occasion. Beyond this point, he must seek less obvious material. One source of this is in the enthusiasm and appreciation evidenced by the audience itself; he may point out the numbers that were most pleasing to the audience. Sometimes he may



*describe* the nature or execution of certain numbers. If the concert is also a social event, the make-up of the audience is of interest. Other sources of material include: (1) the personality of the musicians, if they are not local persons; (2) the composers represented on the program, for often this is a feature of the program; (3) the kind of music, whether it be popular, classic, modern, eighteenth century, Russian, or what; (4) the relation of this concert to a series; (5) the work of the organization or persons who sponsor the musical event. The special details which may make one concert different from another are varied, and these constitute the material the writer seeks.

**Creating Interest.**—The problem of making the report interesting depends largely upon the material which the writer has discovered. The chief fault usually lies in the fact that the write-up becomes merely a list or catalogue; the writer forgets that he is permitted to narrate and describe. If he will take the point of view of telling his readers what he saw and heard, he is likely to put into the article some of the interest that he would write into a report of another kind of event. A good beginning for the article will often be found in one of the special features listed in the paragraph above, not only a beginning but a central theme about which to group all the material.

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They are asked to "report," not to "criticize"—to tell what the audience heard, not the technical excellence of the performers. Musical *criticism*, to be sure, is a fine art requiring almost as much knowledge and training on the part of the critic as of the musician. Criticism by anyone else is little less than ridiculous. But criticism is ordinarily reserved for the work of professionals, and the musical events which the young writer has at his mercy are likely to be amateur. Their amateur character protects them from public criticisms.

With this understanding of what is asked of the amateur musical writer, we may discuss the ways and means by which he may write a readable report of a local recital or concert to which he has been assigned. As a reporter, rather than a critic, he attends the concert, listens to it with the ears of the average member of the audience, and seeks facts that will interest other persons who were unable to hear the concert. He is not asked to write a criticism, for few of the audience or his readers—even in some cases the amateur performers themselves—are any more able than he to appreciate a true criticism.

**Material for the Report.**—As his report is to be a fact article, he must seek facts about which to write. It is lack of facts that results in maudlin musical criticism. The most salient material, of course, is contained in the program itself—the names of the selections, the names of the composers, the names of the musicians, the time, place, and occasion. Beyond this point, he must seek less obvious material. One source of this is in the enthusiasm and appreciation evidenced by the audience itself; he may point out the numbers that were most pleasing to the audience. Sometimes he may

*describe* the nature or execution of certain numbers. If the concert is also a social event, the make-up of the audience is of interest. Other sources of material include: (1) the personality of the musicians, if they are not local persons; (2) the composers represented on the program, for often this is a feature of the program; (3) the kind of music, whether it be popular, classic, modern, eighteenth century, Russian, or what; (4) the relation of this concert to a series; (5) the work of the organization or persons who sponsor the musical event. The special details which may make one concert different from another are varied, and these constitute the material the writer seeks.

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of other kinds; *rendered, executed, performed*, and similar words should not be overworked. The writer would do better to use simpler and more expressive synonyms, such as *sing, play*, etc., to which he and his readers are accustomed. That is, he should write in his own words, not in borrowed nomenclature.

**Announcements of Musical Events.**—Like the advance notices of plays and other public events, the announcement of musical affairs, to be interesting and attractive, requires the emphasizing of a special feature. There is always some attraction, some reason for the event, which is more interesting than the simple announcement itself. This is the point which the writer uses as a beginning and as a central theme for his announcement. It may be one of the special features listed above or some other; it may be pointed out by the sponsors of the concert, or they may not realize its attractiveness. The writer, at any rate, must seek it, if his article is to be anything more than a gratuitous advertisement.

**Season Article.**—A department of gossip and news notes of musical doings is easy to prepare in any city that has the usual number of musicians and musical interests. There are not the possibilities in it that there are in a theatrical or film column, because it must be chiefly concerned with scheduled events. Good exercise in writing may be obtained through the preparation of an article on the musical season, an article in which all the musical events in prospect are summed up and described in interesting fashion. The material may be obtained from the various musical interests in the city, for their plans are usually made far in advance. If it is carefully outlined with a view to emphasizing the most important or most interesting events

and if it is filled with names and facts, the article may be made decidedly readable.

### EXERCISES XXXI

#### *Monday*

1. After reading the chapter, find a newspaper account of a musical event and see what it is made of. Does it comment? Find the particular words that comment. Would it be as interesting without the comment?

#### *Tuesday*

1. Attend one of the recitals or concerts of the week and write a readable 400-word report of it. Embody the program in it but add more than the mere program. Do not comment or criticize.
2. In class, write a 300-word advance notice of the same event, emphasizing one interesting feature of the event.

#### *Wednesday*

1. If you can obtain a forecast of the musical events of a few weeks or months in advance, write a story on the coming musical season in the city or the school.
2. *Optional.* Write an interesting summary of the past season from accounts found in newspaper files.
3. *Optional.* Write such an article for the week on the basis of musical events announced in last Sunday's paper.
4. In class, make a study of the diction, typographical style, and sentence structure in your articles.

#### *Thursday*

#### NEWSPAPER STUDY

### Typography

Further study of newspaper physical make-up leads us into typography, for a printed page is nothing but a grouping

of other kinds; *rendered, executed, performed*, and similar words should not be overworked. The writer would do better to use simpler and more expressive synonyms, such as *sing, play*, etc., to which he and his readers are accustomed. That is, he should write in his own words, not in borrowed nomenclature.

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upon a particular event or date, such as an educational campaign. Such a campaign would be one to develop interest in better schools. Through careful planning, based on the newspaper man's love of good "feature articles," the publicity writer may lay out a campaign much like that for the charity organization. His articles on this subject aim to be informational and instructive. He hunts up facts and figures that are interesting in themselves. Another method would be to use "human interest stories"—to write true stories of various little episodes that show the need of better schools. The story of makeshift class-rooms, for instance, a talk with a veteran teacher on the problem of salary, an account of what ramshackle school surroundings do to Johnny from a poor family, an anecdote of the boy who left school too young—such stories as these will be interesting and convincing. An endless number of them may be discovered in any city and written effectively—without names, to be sure.

This will suggest the possibilities of publicity work and the general method. In days gone by the most skillful publicity work was done by theatrical press agents. Now almost every public institution, most corporations, and many other organizations have publicity departments and writers. Some of the best publicity work is done by the publicity bureaus of various departments of the United States government. Certain of their publicity efforts aim to develop special interests and impulses in the public; others aim to educate the public. Whatever their purpose, their methods are usually the same and may be learned from the constant stream of publicity articles that flows through the columns of American newspapers.

**EXERCISES XXIV***Monday*

1. After reading the chapter, clip from one issue of a newspaper all the material that looks like publicity. How can you tell it? Is it well done? Can you find evidence of a campaign? If so, criticize it.

*Tuesday*

1. Map out, in writing, a publicity campaign for an event that is to take place in your school. Provide for ten articles to cover a period of five weeks. Perhaps write the first article.
2. In class, plan orally a campaign to arouse interest for a tag day of the local Y. W. C. A. or other organization, with a series of twelve fact articles. Write one of them in which you mention the tag day.

*Wednesday*

1. Make a written list of subjects for articles to be used in a series which shall aim to inspire young men and women to seek higher education. Write one of the articles.
2. In class, write a human interest story, on an actual case, to fit into the series of inspirational articles suggested.

*Thursday***NEWSPAPER STUDY****Picture Printing**

The pictures in a newspaper are printed by means of copper or zinc plates on which the lines of the picture are raised. All are now made by a photo-engraving process much like photography, but there are two kinds: (1) the line engraving, or zinc etching, which is used to print drawings or cartoons; and (2) the half-tone used to reproduce photographs, wash drawings, or any pictures that contain shading and tones of gray. To make a line engraving, the engraver photographs the drawing with a large camera and develops a glass negative

like that used in photography. Then, instead of "printing" it on photographic paper, he "prints" it on a coated zinc plate, on which, after development, the picture remains in lines of coating. After building up this coating with an acid-resisting powder, called "dragon's blood," the engraver washes the plate with acid to etch, or eat down, the parts that are not protected by coating. The process requires practically no hand work and takes but a short time. The plate prints, however, nothing but black on white. To obtain the grays and shading of a photograph, the engraver uses the half-tone process which breaks up the black into small dots. The difference between this process and the line engraving process is that the engraver places a fine screen (of ruled glass plates) in the camera so that the light is broken into small dots. The finished half-tone plate has on its surface, not solid lines, but thousands of small points; where the points are large, the picture is dark; where they are small, it is light. Screens of different coarseness (from 65 to 250 lines per inch) are used for various purposes, and the newspaper that is stereotyped requires a very coarse screen. These two processes account for all the pictures in a newspaper except: (1) the brown or green rotogravure sections of the Sunday supplement, which are made by a more complicated process; and (2) the colored sections which require a separate engraving for each primary color.

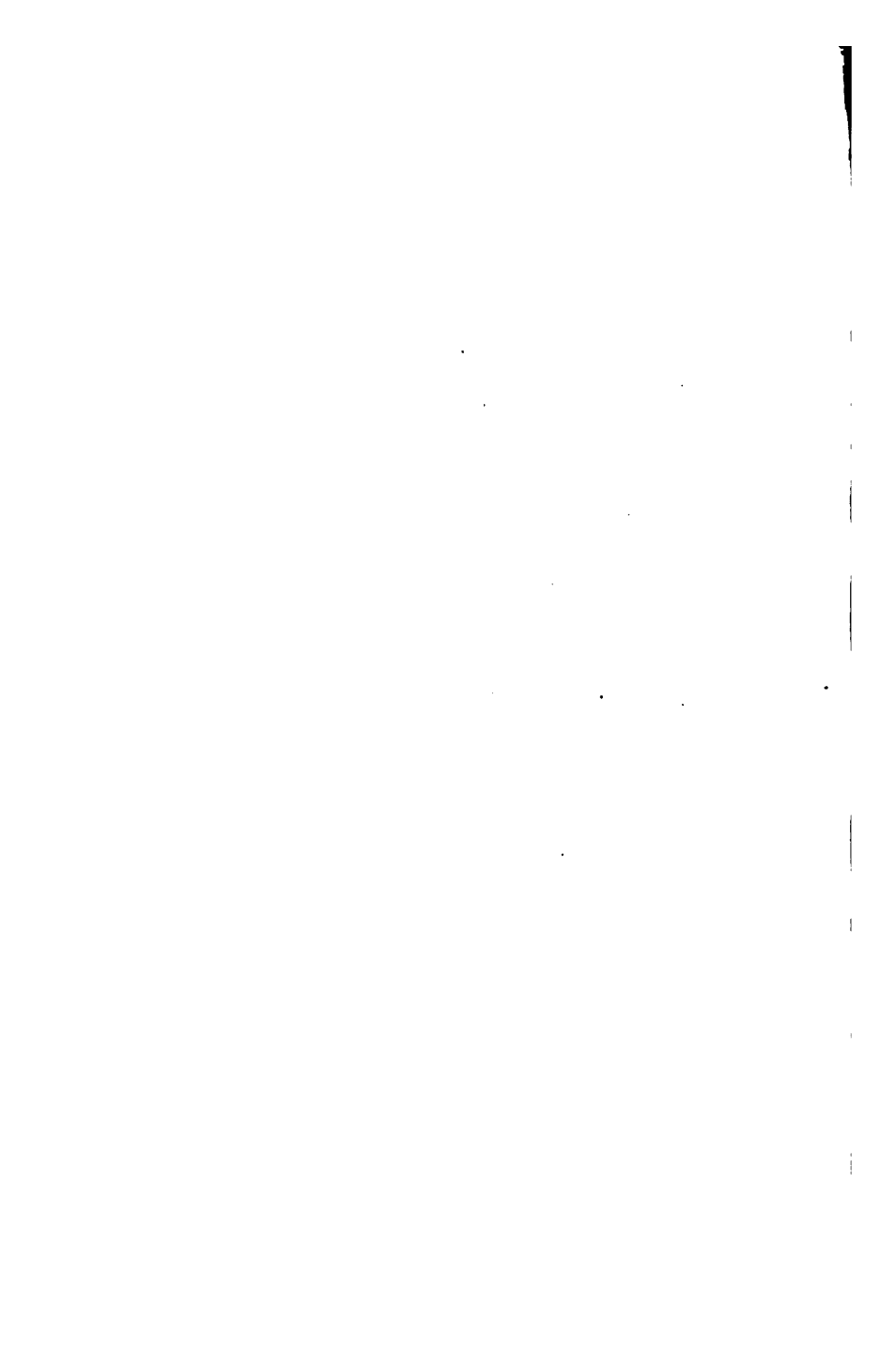
1. Study a line engraving in the newspaper and imagine what its plate looks like.
2. Examine the texture of a half-tone in a newspaper. Note the minute dots, varying in size, and the lines of the screen.
3. Compare a newspaper half-tone with the finer ones found in magazines and books.
4. Study out the various color areas in a printed colored picture.

5. Note in the Sunday rotogravure section the absence of dots or screen and the varying tones due to depth of ink.

*Friday*

## ACCURACY EXERCISE

1. From a newspaper almanac or a census report, make a list of all the cities of the United States that have a population of more than 100,000. Place them in groups as follows: 100,000 to 250,000; 250,000 to 500,000; 500,000 to 1,000,000; more than 1,000,000. In what state is each? Study the location and railways of each on the map.
2. In class, written memory test. Detail the shipping and passenger route from your city to each of these great cities. To which is your city most closely related? What results does this have on the life and industry of your city? Current news.





**PART II**  
**PRACTICAL PROBLEMS OF STUDENT**  
**PUBLICATIONS**



## CHAPTER I

### MANAGEMENT OF STUDENT PUBLICATIONS

A discussion of student publications in college or high school is included here, because such enterprises are becoming more numerous every year, and, in almost every case, they offer a strange and difficult problem to teachers, often teachers of English, who have had little experience with publication work. These teachers are asked to manage a publishing enterprise that is highly technical and one that involves a more or less extensive knowledge of printing and business. Experience quickly spreads out before the teacher the many details and problems of the work, and, once the first steps are past, the task is likely to become more fascinating than any other work with students. But to make the undertaking seem less formidable, it is thought that some working suggestions may assist the teacher in facing it with greater assurance. More important than a knowledge of printing is acquaintance with some of the systems and devices that publishers use to simplify the many details of publication. To these this chapter mainly is devoted.

Some of the more perplexing aspects of student publications cannot be satisfactorily discussed in such a book as this, since they are governed by individual circumstances. The relation of the teacher to the enterprise, for example, the placing of financial and editorial responsibility, the possible exercise of faculty censorship, and the relation of

the paper to the student body and faculty are essential considerations that must be taken up at the outset. But since no two publications find exactly the same solution of them and since they are in the main questions of opinion and circumstance, they must be looked upon as outside this discussion. The suggestions to be given here, which are mainly questions of business and technique, will apply equally well whatever the circumstances may be. This much may be said in general, however; those in charge of, or advising, such an enterprise should have a clear idea in advance of the purpose—the educational value of the publication, perhaps—before attempting to settle these various relations. The benefits to be attained by a student publication are obvious; it is a great stimulus to eager student writing, it molds and develops school and college spirit, it increases community and public interest in the school, it gives excellent business and vocational training of a certain kind to students on the staff. Chief among these is the enthusiastic interest in writing that it fosters among students, and this should be kept constantly in the forefront. On the other hand, the teacher must guard against the development of bad habits, especially in business matters, and against the overvaluation of the vocational and professional training, so that students may not develop a “know-it-all” attitude subversive to later training in school or office. With a clear idea of the educational purpose of the publication constantly in mind, the teacher may obtain all the benefits involved and avoid the dangers that threaten.

**Various Kinds of Publications.**—The size, form and frequency of the student paper depend on circumstances. They depend upon the number of students available for the

work, since the burdens should be carefully divided so that no student will be permitted to assume too great responsibility or be given an excuse to neglect his regular studies. They depend upon the size of the school, since the circulation must be reckoned as a small proportion of the student body. They depend on the community and the nature of the business interests near the school, since these will be its advertisers. A careful canvass of business possibilities should be made before any other step is taken, and the result of the canvass should be divided in half. There is greater danger of starting too large than too small; it is better to begin humbly and grow as circumstances warrant, for a step down from the original size may mean failure.

With these considerations in mind, the teacher must decide the question of frequency, whether the publication is to be yearly, quarterly, monthly, weekly, or perhaps daily. In the same way, he must determine its size and form. Some student publications are put up in the form of a few large pages in imitation of the daily newspaper; others are in the form of small-page booklets. The first form has the advantage of being cheaper; the second offers greater opportunity for expansion and contraction. The addition of two pages in the newspaper form—the minimum expansion—involves a larger increase of expense and labor than the addition of a number of pages to the booklet. The magazine form also gives an opportunity to emphasize the literary element over the journalistic.

**Planning the Publication.**—Half the difficulties involved in launching a publication and half the trouble encountered in carrying it on may be avoided by careful preliminary planning of all phases of the work. This preparatory planning involves the working out of the

organization of the staff, the arrangement of financial and business problems, and the physical character of the publication. Each is a separate problem involved in any publication, large or small, to be handled separately.

### I. ORGANIZATION OF THE STAFF

The problem of organizing the staff of a student paper involves dividing the work among enough students so that none will be overworked and so that, at the same time, the organization will retain a semblance of centralized responsibility to give the paper consistent policy. The chief danger is that one student will be permitted to shoulder all the responsibility and all the work, to his own detriment and the detriment of the paper, since his prominence will take too much of his own attention and discourage others. The problem is to divide up work and responsibility, to give each worker an equal share and thereby a greater incentive. But every publication must have a responsible head and, since the success of the enterprise usually necessitates the delegating of this authority to a student, rather than a teacher, some arrangement must be found that will harmonize the two ideas. The most workable solution seems to be an iron-clad organization, developed to obtain these two aims and definitely protected against numerous evils.

**Check on Authority.**—It is easy enough to work out a division of effort that will obtain good results in publishing and furnish enough incentive to attract students into the enterprise without overburdening them. The difficult problem is to provide a check that will prevent the ambitious student from assuming command and doing all the work. If the position of command involves merely ener-

getic work, there is sure to be an ambitious student who will force himself into it for the joy of doing the work. If, on the other hand, this commanding position is merely a question of honor and is elective, it will be usurped by ambitious social leaders. The organization must be such as to check either. The social leader may be thwarted, if the position of authority is at the top of a ladder of competitive work that discourages all but the energetic. The ambitious worker may be checked by a subdivision of labor that leaves little actual work for the commander to do once he reaches the top. Such a system will enable the worker to reach the top and attain the honor of guiding the publication, but it will unload most of his burdens when he gets there. He will then simply be the responsible head directing others in the work that he has done in his former climb. The value of learning to direct others, as an executive, will make the position worth while.

**Division of Staff.**—The most logical way to organize the publication's staff is to take into account the various kinds of work to be done and to subdivide them into a sufficient number of positions to insure an equal burden for each worker. This is easy to do, because all publication work involves the same tasks. The first subdivision is the separation of editorial and business work into two staffs of workers, since the work involved is entirely different and requires different directors. The kinds of work to be done by the editorial staff are: (1) writing articles, (2) editing articles and writing headlines, (3) keeping track of copy and reading proof, and (4) making up the paper into page form. In addition, there are the separate tasks of writing editorials and handling special departments, as well as art work. The work to be done by the business staff involves:

(1) handling accounts, (2) soliciting, writing, and making up advertisements, and (3) handling subscription lists and distribution, and perhaps soliciting subscriptions. The best staff organization would be based on such a division of work, with a separate job for each kind of work, and the easiest way to work out such a staff is to copy the organization that has developed in newspaper and magazine offices. It may be well also to borrow the names used in such offices and imitate the arrangement of authority.

**Editorial Staff.**—The editorial staff must have a responsible head; call him *managing editor*, give him authority to direct all others on his staff, but give him little work to do. If he bears the responsibility and does the planning, he should not be burdened with details. The work of gathering information and writing may be allotted to several persons, called *reporters*, or *staff writers*. The work of editing and writing headlines may be done by several others, called *copy editors*, or *desk men*; these workers may also read proof under direction from higher up. The two tasks of keeping track of copy (including assignments) and making up may be allotted to two positions of equal rank, called *associate editors*. Although the reporters and copy editors will be under the managing editor, they will report to, and receive directions from, the associate editors, whose duty is to carry out the managing editor's ideas. Separate departments, such as "exchanges," "schools," etc., may be handled by *department editors* working under the associate editors. Pictures and drawings may be handled by an *art editor*, subordinate to the associate editors. Such an arrangement gives the managing editor the responsibility for evolving ideas and the associate editors the responsibility to putting them into effect through the workers



below them. Such a scheme takes care of all the editorial work except the writing of editorials, which should be placed in the hands of a responsible student on a par with the managing editor in rank; he will have his small section to fill and will bear the responsibility for what it says as well as for getting it done. His title may be *editor-in-chief*, and his helpers will be *editorial writers*.

**Business Staff.**—The business staff should, in the same way, be in charge of a *business manager*, who evolves ideas and directs the workers under him but has little actual work to do. The work of his staff should be placed under three heads of equal authority. One, the *treasurer*, will keep all books and handle all money; with the aid of a commercial teacher he should install a bookkeeping system with suitable warrants, vouchers, and receipts to make possible a systematic auditing of the publication's finances. He may need one or more *assistants* to do various parts of the work. The second branch will be in charge of the *advertising manager* and will handle all advertisements. The advertising manager will need several *solicitors* to obtain advertising, as well as an *assistant advertising manager* to take charge of copy, get it into type, and supervise the make-up of advertising pages. The third branch will be under the *circulation manager*. One of his assistants will have charge of circulation lists, another will handle addressing and folding, another distribution by mail or otherwise, and several will solicit subscriptions. The head of each department will look to the business manager for his authority, will be in absolute command in his own department, and will be compelled to parcel out the work of his department so that there is little for him to do but direct and supply ideas.

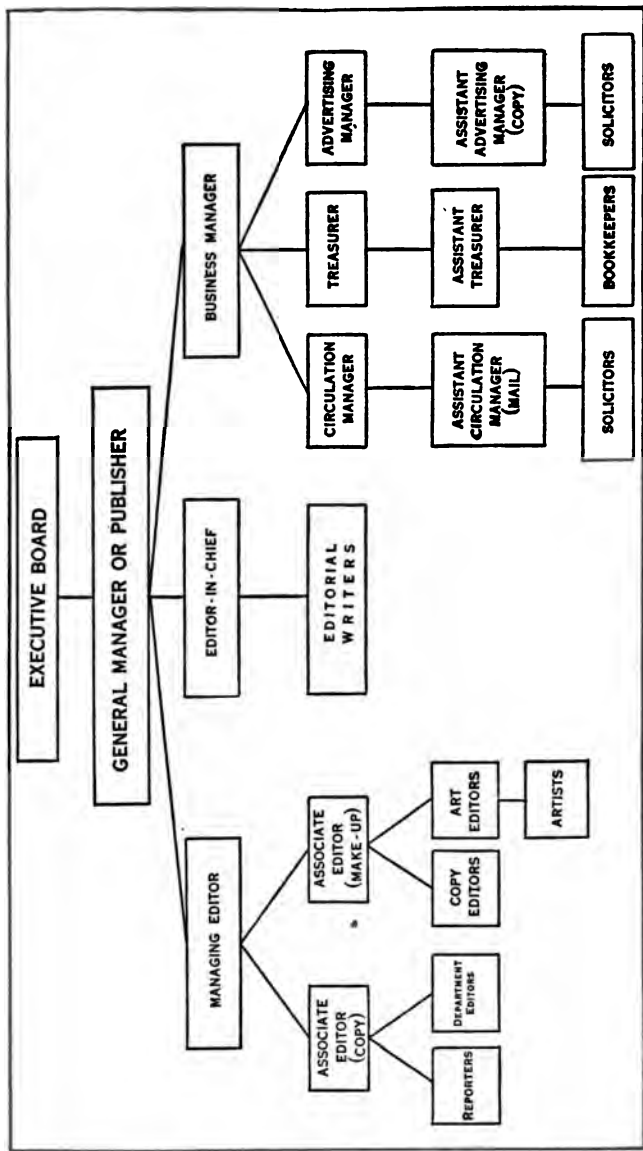


DIAGRAM OF THE STAFF ORGANIZATION

may be figuring on "the high cost of extras" to make up for the lowness of his bid. To allow for growth in size and circulation, he should be asked to break up his bid into several parts. He should be asked to fix a price per page for composition, a price per hundred copies for press work, binding, and folding, and a price for each extra run on the press occasioned by growth in number of pages. With such a contract, the editor may enlarge his publication or make it smaller at a proportionately just price. In the contract the printer should state how much correction and alteration will be permitted without extra charge and at what rate extra charges will be made. The contract should also specify the quality of work expected so that a bad piece of work may be rejected if necessary.

**Financial Responsibility.**—One of the greatest problems of the student publication is the fixing of financial responsibility, since many printers have lost heavily on such publications and often hesitate to undertake them unless assured of payment by responsible persons. The reason is, of course, that the students who own the publication are minors. Few teachers and administrators wish to assume financial responsibility without having more or less authority in the management, and such an arrangement makes the publication less of the nature of a student enterprise. Incorporation as a stock company is rarely a solution unless much of the stock is held by responsible persons outside the student body; such an arrangement again brings in outsiders and their right to authority. Many expedients have been tried and most of them are not workable. Two things can always be done, however, and perhaps a combination of the two is the best basis for the student publication. The first is to begin in a small way,

paying for each number as it is issued and never looking ahead further than is warranted by resources in hand or within reach. If enough advertising and circulation are obtained to pay for the first number, these assets will be sufficient to interest the printer in publishing one number; after the first number has been paid for, resources may be gathered for the next—a slow process but a sure one. With a skilled person, perhaps the commercial teacher, to audit the books and advise the business manager, indebtedness may be kept down to a safe figure, and little responsibility need be incurred. The second method is to begin at the outset to place aside a definite amount of the income as a sinking fund for emergencies. With this fund properly deposited and protected against improper draughts, the publication is always on a safe financial footing and ready to inspire a printer's confidence.

### III. SIZE, TYPE, AND MAKE-UP

Before a printer is asked to bid on the student publication, its managers should have a fairly definite idea of its size and make-up. This requires much preliminary planning. Some things must, of course, be left to a final talk with the printer, for the exact page size and typography will depend much upon his mechanical facilities. These are, however, merely finishing touches on the plan.

**Cost.**—Let it be said first that the cost will have little to do with the artistic or inartistic appearance of the finished publication. Its attractiveness will depend upon the care with which it is worked out; up to a certain point a pleasing piece of printing costs no more than an ugly one. The various factors in the cost are paper, composition, presswork, and binding. Of these, only the first

will have much effect on the cost unless the managers choose an odd size that requires extra presswork or an unusual binding that requires extra hand work. Pleasing appearance depends more on a wise selection of type and careful make-up, rather than on other factors.

**Capacity.**—The first consideration in the planning is the capacity desired. It is necessary to decide how many articles, how many thousand words, and how many advertisements the finished publication must carry. Decisions on size and make-up must be based on capacity.

**Size of Pages.**—This must be considered under two heads—the magazine form and the newspaper form. Before going further, the managers must decide which they prefer on the basis of advantages discussed earlier.

1. *Magazine Form.*—In this form the page size will depend on the number of columns desired. The columns fix the width, and the page's length is usually worked out on the basis of what is considered an ideal proportion, for example, perhaps the proportion of  $5 \times 7\frac{1}{2}$ . (1) If one column is used, the column will probably be at least  $4\frac{1}{2}$  inches wide, or 27 ems pica (see page 377). This would necessitate the use of fairly large type and would hardly be desirable, because it would afford little chance for decorative display. With this make-up the page would be about  $6 \times 9$  inches over all. Some publications are put up in  $3\frac{1}{2}$ -inch (21 ems pica) columns on pages  $5 \times 7\frac{1}{2}$ , but that is very small. (2) If two columns are used, the smallest page would be  $6 \times 9$ , since the narrowest practicable column is  $2\frac{1}{8}$  inches (13 ems pica). It is better to use an  $8 \times 11$  page with 3-inch (18 ems pica) columns, or even  $8\frac{1}{2} \times 12$  with  $3\frac{1}{2}$ -inch (21 ems pica) columns. (3) If three columns are used, the

smallest page is  $8\frac{1}{2} \times 12$  with  $2\frac{1}{8}$ -inch (13 ems pica) columns. The largest practicable three-column page is  $11 \times 14$  with 3-inch (18 ems pica) columns. (4) There are, of course, mediums and combinations of these varieties, but this discussion will show the basis of the reckoning. Exact page size must be worked out with the printer on the basis of standard paper sizes and the size of his press, but the managers may reach a fairly definite conclusion before consulting him.

2. *Newspaper Form.*—In the newspaper form there is less choice. With the large page the standard paper size and the press will determine rather exactly the cheapest size. The only question is the number of columns and their width. Most newspapers use a column about  $2\frac{1}{8}$  inches (13 ems pica) wide. It is possible, of course, to use a wider column, but narrower than 2 inches is impracticable. The number of columns has much to do with symmetry and display. Four columns are probably the minimum because three columns, even wide ones, would look unnatural and would give little chance for display of articles. Four columns, however, make a difficult page because it is hard to obtain symmetry in an *even* number of columns. It is customary to obtain symmetry by placing the largest headlines in the two outside columns and by using large and small headlines in alternate columns. To satisfy the two requirements in an *even* number of columns requires the grouping together of two columns in the center of the page. Five columns, therefore, afford a handier page although they make a large paper; more than five columns is unusual. Most student publications of this form use a five-column page or a four-column page with two columns grouped to-

gether under one headline or a picture; a seven-column page is used in a few.

**Number of Pages.**—This again depends upon the form of the publication:

1. *Magazine Form.*—The number of pages is rather definitely determined by the way in which they are handled on the press. The printer does not make up and print one page at a time on small sheets but makes up a large number of pages in a single form and prints them all at once on one large sheet of paper. He then prints the same number on the back of the large sheet, folds the sheet into the form of pages, binds it on a stapling machine, and separates the pages by trimming off the folded edge with a cutter. The necessities of folding usually require that he print a form of four, eight, sixteen, or thirty-two pages at a time. This means that the magazine has eight, sixteen, thirty-two, or sixty-four pages. He may vary the number by using twelve- or twenty-four-page forms or obtain exact numbers of pages by various combinations of these forms. But this is always true: he must always print an *even number* of pages and usually a *multiple of four*. The printer works out his presswork by finding out how many pages of the given size he can get from a large sheet of paper and then dividing this into the total number of pages to determine the number of "runs" on the press. Since paper comes in certain standard sizes, the printer can often save paper or press runs by slightly altering the size or number of pages.

For example, if the page is  $6 \times 9$ , the printer can get sixteen pages on one side of a standard  $25 \times 38$  sheet and can print thirty-two pages in two press runs. (The extra inch or two in each dimension of the large sheet allows

for folding and trimming.) But to print twenty-four pages he would have to use four press runs (two eights and two fours) unless he happened to use a twelve-page form. He would print it in two forms—one sixteen and one eight—and then split the sheet, to shorten the press runs, but it would require about as much work. A booklet of twenty-eight pages would require even more press work. It will be seen, therefore, that the determination of the exact number of pages is complicated and must be worked out by the printer. An understanding of the problem by the managers will, however, assist them in obtaining what they desire. In general, the best numbers of pages are eight, sixteen, thirty-two—or, at any rate, multiples of four.

2. *Newspaper Form.*—Here the number of pages is easier to determine. The simplest form is a single sheet printed on one or both sides, but this would be rather modest. It would be better to use a folio of four pages, even if the pages are smaller. The next larger size is six pages, but that involves an inset of one sheet, either pasted or inserted loosely. If there are to be more than four pages, it is better to select eight, because the saving in press work almost counterbalances the extra composition.

**Paper.**—The considerations in the selection of print paper are: surface, weight, strength and body, color, durability, and cost. Paper varies in all these qualities and almost any combination may be obtained. Each, however, must be considered separately.

1. *Surface* is selected on the basis of the smoothness and firmness needed for the typography and illustrations. There are various names for various surfaces and the fol-



lowing are the commonest, arranged in order from roughest to smoothest: antique, egg shell, news print, machine finish, English finish, calendered, sized and super-calendered, coated, enamelled, plate, etc. Soft, rough paper prints deeply, and hard paper receives only a surface impression. Soft paper is therefore better for blacker type, and hard paper is better for sharp, fine-cut type. Illustrations made from line engravings, commonly called zinc cuts, show up well on almost any paper. Copper half-tones, however, require smooth, hard paper, and the finer screen the cut, the harder the paper must be; it is practically impossible to get good results with copper half-tones on paper rougher than machine-finished. Zinc half-tones of coarse screen may be used on rough paper.

2. *Weight* of paper is directly related to the size of the page; the larger the page, the heavier the paper must be. Print paper is sold by the pound, and its weight is reckoned on the basis of the weight of a ream (500 sheets) of the size in question. For example, a paper may be listed as  $26 \times 40$ , 70 pound; a ream of larger sheets of the same paper would, of course, be listed as heavier. The best way to determine the proper weight is to have the printer fold and trim sheets of different weights into "dummies" of the exact size of the publication. The question of weight is often affected by the presence of a cover; much lighter paper may be used if the magazine has a cover to give it body. Another important consideration is the paper's transparency; the paper must be heavy enough to prevent black type from showing through and to avoid "offset" on the back.

3. *Strength* of paper is entirely independent of weight and other qualities. The paper may be heavy and thick

and yet lacking in "body" and tensile strength; thick, coated paper often tears easily. The test is to tear it in various directions and to "rattle" it to see how brittle it is.

4. *Color* is more important than is usually supposed, since pure white paper is rare. It is usually tinted slightly yellow or blue to cover impurities in the pulp. It is possible, therefore, to choose a color for the cover and even an ink that will match the paper and carry out an attractive color scheme.

5. *Durability* will not trouble the student editor since he is not printing for posterity. Paper varies greatly in its ability to retain its strength and color with age.

6. *Cost* depends upon all these considerations and should be thought of seriously, since paper is usually the most costly part of the publication. Cost depends upon the materials and processes employed in papermaking to such an extent that an amateur often cannot understand the difference in price of two papers. It is therefore quite often true that the cost results from a quality that is not essential. In general, it is not necessary to go beyond medium-priced paper in an ordinary publication, but extremely cheap paper will spoil the attractiveness produced by other good qualities.

**Type.**—All the various kinds of type used in a publication should be chosen by its managers. The consideration includes body type, title and headline type, display type used in advertisements, etc. The brief discussion of type on a later page may be used as a starting point to be supplemented by a study of type catalogues and other publications. Some printers show good taste and are glad to assist in creating artistic work; many do not. It is, after all, an editorial problem.

Uniformity in typography is one of the chief considerations. The same type should be used for similar purposes throughout, and various kinds should harmonize. Use of heavy, black display type with light-faced body type is unattractive; use of extended type in one place and condensed in another destroys harmony. Mixture of antique and old style faces is inartistic. All the various faces and sizes should be similar in cut and decoration. An easy way to obtain attractive uniformity is to use the same series, or family of type, throughout, selecting various sizes from this series for various uses. If the printer does not have enough sizes in the same family, the best substitute is to study his stock and to select various kinds that are similar. A type catalogue will be of great assistance in this study.

The use of white space, instead of black type, to obtain display is a characteristic of modern printing. The tendency is to use smaller, lighter type, set off with space, rather than large, black type, crowded together. Some printers have a leaning toward large type in titles and advertisements; the leaning may be checked by a definite rule limiting the size of type allowed in the publication.

Whether machine or hand composition is to be used depends entirely upon the printer's facilities. If he has a machine, he will, of course, wish to use it. (1) From the publisher's point of view, hand composition with fairly new type gives the most pleasing printing, but composition will be slower and will require more careful proof correction (broken, reversed, and wrong font letters will be frequent). (2) Monotype composition excels hand composition in many respects, without its defects, but comparatively few small printers own these machines.

(3) Linotype composition will prove the most rapid and will be entirely satisfactory if the machine is in good condition; the chief obstacles are the small range of type faces, the difficulty of proof correction (each change requires the resetting of an entire line), and imperfect alignment. Before bargaining for linotype composition, it is well to examine a sample of work done on the printer's machine. Linotype composition will probably prove most satisfactory in a publication of newspaper form, while hand or monotype composition, if available, will be better in the magazine form.

Once the various kinds of type are selected, the copy-readers should learn their names and sizes so that they may place complete type specifications on each piece of copy (see page 376). Other typographical considerations must be discussed on the basis of the publication's form.

1. *Magazine Form.*—Since one of the chief advantages of this form is possibility of artistic typographical make-up, many type variations are possible.

(a) *Size of type page.* After the page size has been determined, the measurement of the type page must be fixed with regard to margins for generous margins give richness. The smallest margin that looks well is  $\frac{3}{4}$  to  $\frac{7}{8}$  inch; from that it may range up to  $1\frac{1}{4}$  inches.

(b) *Page diagram.* The easiest way to determine the type page measurements is to draw a diagram of it on a sheet of paper trimmed to the size of the finished page. A rectangle drawn on this sheet, allowing the desired margin, will show the type page's size. Other vertical lines set in pairs,  $\frac{1}{8}$  inch apart, will give the width of columns. Measurements in inches, taken with a rule, must be translated into printer's measurements: to trans-

late column widths into ems pica, multiply the number of inches by 6, since there are six ems pica in an inch; the number of lines depends upon the size of type and is worked out by the point system (see page 376). For example, the measurements of a type page  $4\frac{1}{2}$  inches wide by 7 inches long would be worked out thus:  $4\frac{1}{2}$  (inches)  $\times$  6 (ems per inch) equals a column width of 27 ems pica. If the type is 12-point: 7 (inches)  $\times$  6 (number of lines of 12-point in an inch) equals 42 lines. In these dimensions space should be left for the folio head at the top.

(c) *Size of body type.* Column width governs to a large extent the size of body type. Large type should not be set in narrow columns, because this results in the breaking of many words at the ends of lines; small type is hard to read in wide columns. With average body type of various sizes, the maximum and minimum column widths vary in a general way as follows: 7- and 8-point type, 12 to 18 ems pica (2 to 3 inches); 9-point type, 15 to 21 ems pica ( $2\frac{1}{2}$  to  $3\frac{1}{2}$  inches); 10- to 11-point 21 to 27 ems ( $3\frac{1}{2}$  to  $4\frac{1}{2}$  inches). Body type in such a publication would probably not be smaller than 8-point or larger than 11-point. If the columns are narrow, the best would be 9-point; if they are wide, 10-point is best. The tendency nowadays is to use smaller type with much white space between lines. This may be obtained by placing *leads* between lines, or by using small type on larger body, such as 9-point on 10-point body or 10-point on 12-point body (called 10/12 point).

(d) *Face of body type.* The commonest face—the face that will probably be necessary if the matter is set on a linotype—is roman. This varies in design, however,

and should be suited to the paper; if it is very sharp, it requires hard, smooth paper, but, if it is blacker, the paper should be soft. If set on a monotype or by hand in a shop which has a large assortment, it will be possible to obtain a more attractive face. In selecting, however, it is well to avoid very black type and very extended type, since the first will cause trouble in press work and the second will waste space.

(e) *Display type.* In titles and headings two qualities to be considered first are uniformity and relation to body type. For these display lines it is well to select a single series of the same general design as the body type and to use its various sizes throughout. The editors should design three or four standard headings for various purposes, all of the same type in various sizes, and insist that this schedule be followed. In such design it is well to keep to the smaller sizes (12- to 36-point) and to avoid very black type, since it will increase the contrast. It is necessary, also, to specify whether titles are to be set entirely in capital letters.

The folio head, which includes the page number and is repeated at the top of each page, must also be chosen. Capital letters of the body type make a good folio head. Rules may be used above or below.

The author's signature should be uniform. If it is placed at an article's head, it may be set in small black-face letters. If at the end, small capitals of the body type look well. All of these details should be specified in advance.

2. *Newspaper Form.*—Here less typographical artistry is possible; various usages are more or less fixed.

(a) *Size and face of body type.* Since columns will

not be less than 12 ems pica or more than 15 ems pica in width, the best size will be 8- or 9-point, with preference given to the smaller type. In fact, 8-point leaded or on a 9-point body would be attractive. Whether set on linotype or by hand, plain roman type is best; decorative type will be out of place.

(b) *Display in body type.* A limited amount of display to emphasize certain articles or certain parts of articles may be obtained, whether or not the matter is set on a linotype. The methods of display easily available are: (1) to set matter entirely in capital letters; (2) in small capitals; (3) in bold-face type (larger type or long lines across two columns—"double measure"—involves the use of another machine or hand work); (4) to lead between lines of type; and (5) to indent each line so that there is a strip of white space between the type matter and the column rule on one or both sides. Matter may also be set in boxes, within borders made of rules or decorative figures. Some display of this sort is pleasing but too much of it sacrifices dignity.

(c) *Headlines.* To select type and form of headlines it will be well to study other newspapers to learn how they get pleasing effects. It would seem wise for a school paper to adopt a headline much like the usual newspaper headline, but, since the paper is smaller, the imitation should accordingly be smaller. There is danger that the headline will fill more valuable space than it is worth. Care should be taken not to select type so black that it makes too strong a contrast. Headline type should also be fairly small—not more than 36-point and preferably less than 24-point—and the number of decks should be limited to two, or, at most, three. A condensed letter

will be best for the top deck to allow a generous number of letters per line. The editors should look over the printer's supply carefully to find the best type, and, if the printer has a linotype for headline type, it will be well to use that.

The easiest way to obtain uniformity and symmetry in headlines is to make up a schedule sheet containing model headlines for various uses. The printer may set up the models and take enough proofs to supply each editor and copyreader. If the various models are numbered, type and form may be specified by the proper number placed beside the headline copy. The headlines needed will be: (1) large headline for the top of the important columns on the front page; (2) smaller top-of-column headline for other pages; (3) one or two smaller headlines for other positions; (4) a two-column headline; and, perhaps, (5) a fancy headline for special uses. The schedule should also contain models of "jump headlines" to be used over second parts of stories broken over from the front page of the paper.

Display type also includes a model for subheads used to break up long articles, heading for editorials, typography of the editorial heading, and various other items, such as captions and overlines for pictures. The editors must decide whether to use column rules or leave a strip of white space. They must choose the kind of cut-off rule and end dash to be used between articles, and decide whether to use dashes or asterisks between short items without headings. To decide these things in advance insures uniformity.

**Illustrations.**—Whether the publication is in magazine or newspaper form, the illustration problem is the same.



There are two kinds of illustrations available for such a publication—the line engraving and the half-tone. Both are made by a photographic process similar to the taking, developing, and printing of photographs.

The line engraving, or zinc etching, is used to reproduce drawings and other pictures made up of plain black lines on white surfaces, or the reverse. It is made by photographing the drawing in a camera and then “printing” the picture on a plate of sensitized metal, usually zinc, as a photograph is printed on sensitized paper. The plate thus bears the lines of the picture raised on its surface, and prints in black and white, without shading or intermediate tones.

The half-tone is a modification of this process and is designed to obtain tones and shading so as to reproduce photographs, wash drawings, and other pictures that are not solid masses of black and white. The process of making the half-tone is similar to that of the line engraving except that the picture is photographed through a screen in the engraver’s camera to break up the picture into thousands of small dots. The varying size of the dots causes the black to blend with the white and produce tones. The half-tone may be made with varying numbers of dots, from 60 to 200 lines per inch, depending upon the fineness of the screen. Coarse half-tones (100 lines or less) are usually made of zinc; finer half-tones are made of copper.

The line engraving prints well on almost any kind of paper, but it reproduces only drawings and similar illustrations. Half-tones require, in general, smoother, harder paper. Coarse zinc half-tones print fairly well on newspaper stock, but finer half-tones and practically all copper

half-tones require smooth, hard paper. This must be considered in the original selection of paper.

Both kinds of engravings, or "cuts," are sold by the square inch, with a minimum price for one cut. They may be made in any size, since the picture may be reduced or enlarged. In ordering it is customary to specify only the width (such a width as will fit the columns) and to indicate on the picture how much of it is to appear in the cut. In half-tones it is necessary to specify the fineness of the screen and the finish of the cut's edges: square, oval, outline (with fine line border), or vignette (shading away at the edges). Sometimes the order includes "retouching" of photographs, "tooling" on plates to increase contrast, or special border, and these are charged as extras. For line cuts the engraver should be supplied with clear-cut "copy"—that is, black lines on clean, white paper. For half-tones he should be supplied with clear-cut photographs, containing good contrast; unmounted, glossy photographic prints are best. A combination of photographs and drawings requires separate cuts tacked on the same base to form a layout. Captions and overlines of type are set above or below the cut, or may be set in mortise holes in the cut; in line drawings letters may be used on the original drawing.

Besides paper requirements, the editor must consider other subjects in preparing for illustrations. He should decide how many cuts to allow on any page and their size. If the cuts are made in widths that match the columns (one, two, or more columns wide), make-up is simple; if, however, they are in odd sizes, the type matter must "run around" them or they must be left in the midst of large white spaces. It is well to plan the entire make-up

**Authority.**—To weld the various departments together into a coördinate staff, there should be one officer, preferably an able student who has worked up through one department, with authority over all others. He may be called *publisher*, or *general manager*, and should do little but direct and supply ideas. Also there should be an *executive board* composed of the various department heads—managing editor, editor-in-chief, and business manager—with the publisher as chairman, to determine all questions of policy and management. The supervising teacher may be ex-officio member of this board. Associate editors, advertising and circulation managers, and treasurer may be called in to report but should not have a vote. All questions of policy will be worked out by the committee, but the carrying out of the policy will be delegated to the department head concerned and by him handed down to the proper worker. The same idea should be followed out in all departments; although ideas and policy come from the committee or higher officers, there should be no meddling in the affairs of any department, except through its head, and each staff member should be responsible only to the officer directly above him.

To increase general school representation in the control of the paper and to prevent the growth of politics in the staff, it is often well to enlarge the executive board, or board of control, by adding one or more of the following: one student outside the publication staff; an active local alumnus who has worked on the staff; and another teacher representing the faculty as a whole—a different faculty department to be represented each year. The matter of censorship can often be handled by delegating the task to a responsible student who will work with the advice of the

supervising teacher; if well selected, he will carry the responsibility with credit.

**Competition.**—Although such a staff appears to be a well-formed organization on paper, it will never work unless the offices at the head are filled by competent students, who have earned the honor and authority in a way that will inspire the respect of the workers below them. Just as soon as a person whom the staff considers incompetent or undeserving gets into command, the whole structure falls to pieces. It is built on respect. The only method of appointment that insures respect is a competitive system so automatic and unbreakable that no student can reach a position of authority except through faithful work, and every worker feels that the same path to authority is open to him if he works hard enough. The presence of a single elective office in the staff will break down the structure, for no worker will take directions from a person who has obtained his authority through popularity, and perhaps electioneering, rather than through work. To elect the publisher or the editor-in-chief in a staff composed of competitive workers means to place a puppet in this important post. An iron-clad plan of competition with a regular line of promotion, set down in a written constitution, is therefore necessary, if the staff is to work harmoniously.

**Promotion.**—Such a line of promotion may be on some such plan as this: In the editorial department, the only place open to beginners or newcomers should be the position of reporter. The successful reporter will then be promoted to copy editor or department editor. The two associate editors must be chosen from among the copy or department editors. One of the associate editors will then be promoted to managing editor. Workers in the art de-

partment will be promoted to art editor, who is on a par with department editors. In the department under the editor-in-chief, the succession should be from reporter to editorial writer, then to editor-in-chief, so that the sequence will be as long as in other departments, and the editorial writers will not be beginners. A similar line of promotion will be established in each department of the business staff leading to the office of treasurer, advertising and circulation managers; the business manager will be chosen from among these three. Beginners who act as reporters in the editorial department or solicitors in the business department should be allowed to shift from one department to another until they find the work to which they are suited. The highest officer, the general manager or publisher, should be chosen from among the three department heads that compose the executive board; no one else should be eligible. Thus any worker has a chance to attain the top of the ladder by consistent work, and no one can reach it except through the four or five steps below.

**Basis of Selection.**—What should be the basis of competition is not easy to determine. It should certainly be work, but the selection between two workers is difficult. Shall it be based on quantity or quality or personality? Among reporters and solicitors, promotion may be based upon quantity of work; that is, a reporter must have so many articles published and a solicitor must obtain so many advertisements or subscriptions to be eligible. The choice among those on the eligible list may then be made through election by all members of the staff on the next plane above, subject to the executive board's approval. Or promotions may be decided through general staff

elections, in which workers of each rank select the best of those in the rank below.

**Frequency of Promotion.**—The length of service in any one position should be worked out on the basis of school rank. No freshman should be allowed to do more responsible work than reporting or soliciting. The offices of copy editor, department editor, associate editor, art editor, editorial writer, treasurer, advertising and subscription manager, and their assistants, will be open to sophomores and juniors. The offices of managing editor, editor-in-chief, and business manager should be open only to juniors and seniors. The general manager or publisher should be a senior. A system of semi-annual promotions will enable the best workers to climb through the staff and reach the top before graduation; the necessity of remaining in an office an entire year if not promoted will increase the competition.

**Reward for Service.**—The great problem in many college and school papers is that of reward for service. In many of them a system of prizes and salaries has been instituted in order to attract students into the enterprise. In general, however, such a system fails; it attracts the kind of students least wanted and repels more desirable workers. The only reward should be the honor of achieving and the satisfaction of doing good work. If, at the start, the publication is considered as an achievement in which only the able can win honor, no other rewards will be necessary. This idea may be emphasized by the formation of an honor society of which members of the executive board will be the only members. That is, promotion to an office which carries membership in the board would constitute election to membership in the society.

Thus the society's badge will stand for achievement and become a traditional school honor. The publication will also be benefited if a certain standard of scholarship is established as the basis of eligibility to staff membership; this, of course, will be valuable in more ways than one. Experience of American schools and colleges would seem to indicate that a publication can best be made successful through a rigid competitive system without salaries or other inducements except honor of achieving.

The awarding of service pins for various lengths of service is successful in some schools; a silver pin for two years' service, and a gold pin for longer service.

## II. FINANCIAL AND BUSINESS PROBLEMS

No student publication can be a success in any respect unless it is a financial success. Much of the task, therefore, depends upon preliminary consideration of financial possibilities and business arrangements. If the field is studied carefully and the initial edition is launched under proper financial auspices, the future is likely to be easier.

**The Business Possibilities.**—If the publication is not endowed or supported by some school or private fund, it has only two sources of revenue—circulation and advertising. It is possible for a publication to be supported by either of these without the other; the commonest practice is to depend upon both. While some publications lean heavily on advertising, there are those that carry none at all. The chief problem is the proportion of the total expense that each should bear; the stability and make-up of the paper will depend somewhat on the ratio. If circulation is depended upon to the larger extent, the publication is likely to be more stable; if advertising is

depended upon, it is not so secure but is capable of greater expansion. It would seem wise to place the greater burden on circulation in a student publication—to depend on subscriptions for 60 or 70 per cent of the support. This is because stability is more desirable than possibility of growth in such a venture.

To determine the amount of revenue available, it is necessary to canvass the entire field. It is necessary to estimate the number of subscribers that can be obtained and to determine the subscription price that will attract respect without taxing student purses. A large circulation at small price is better than small circulation at high price, if the price is high enough to denote value. In this estimate it is well to count on only a small proportion of the student body; perhaps a preliminary subscription campaign or a vote of a representative class will give the proportion. In advertising the same policy must be followed. Here the publisher is even more likely "to count his chickens before they are hatched." But a little thought will open up greater possibilities than appear at first. A good way to find these possibilities is to make a list of all the things that the average student buys and to investigate the places where the purchases are made. This will suggest what local merchants and firms may advertise, when this potential market is pointed out to them. The work should not stop there; it is possible to interest firms and merchants who do mail order business or advertise trade-marked goods, if, again, the potential market is pointed out through significant figures. The out-of-town advertisers will prove more profitable, since they will be more willing to sign long-time contracts. Inquiry among other student editors and local



newspaper men will indicate the price that can safely be charged for space. When the advertising and circulation possibilities have been thoroughly studied and reduced to figures—and not until then—the publisher is ready to undertake to plan his magazine, for its make-up will depend upon the support available.

**The Business Manager's Work.**—Since financial success is essential, the work of this department must be planned with great care. Not only must it be handled in a businesslike fashion which will inspire confidence of business men with whom it deals, but it must be organized with a view to giving the workers in it the proper attitude toward business. There should be no loophole for dishonesty, "graft," or "rake-off" to tempt the student who handles other people's money. Carelessness in the supervision of his accounts may give him a chance to tamper with them and to develop habits of dishonesty which he will take out into his later life work. The commercial teacher may be called in to devise a system of accounting that will make possible thorough auditing and leave no loopholes. Several other definite things may be done to reduce temptation. The acceptance of "trade ads"—advertisements paid for in trade or merchandise—should be positively prohibited, since they are a most fruitful source of dishonesty in student publications. The only safe basis for accepting them is on condition that the business manager take care of selling the merchandise and deposit the full sale price in the treasury as the price of the advertisement, but, in general, the best rule is "No trade ads accepted." No rake-off or commission from any source to any member of the staff should be countenanced. Some student publications make the mis-

take at the outset of allowing to the business manager or solicitor a commission on advertising he obtains. They rue it later, for, unless he is most upright, he may ruin both the publication and his own character. Furthermore, why is a member of the business staff entitled to pay more than any other workers on the paper? The best working spirit will be engendered if no salaries or commissions are allowed in *any* department; the task will be better done and will give better training if it is done simply for the love of the work.

**The Treasurer.**—The keeping of the publication's accounts and the handling of its money will offer a means of interesting commercial students in the work. Their teacher may assist them in installing a good system of books and in keeping them up to date. The treasurer should be supplied with adequate books, vouchers, warrants, and orders, to make his work businesslike, and his work should be audited frequently. Pocket account-book methods and verbal orders and contracts should be forbidden. No money should be handled by anyone but the treasurer, and he should be taught to render frequent reports of the publication's financial standing.

**The Advertising Manager.**—The handling of advertising involves, not only soliciting and obtaining advertisements, but also superintending typographical composition and make-up of advertising space. The work may be divided among several solicitors for the local field, one or two solicitors to handle correspondence with out-of-town firms, and an assistant manager to care for the printing end. It must be done in a businesslike way, for the advertisers are practically the only part of the outside world that will come in contact with the publication.

1. *Soliciting*.—Much of the success of this department will depend upon the method of soliciting business. Advertising has become a science, and, strange to say, its basis is better understood by many business men who advertise than by many publication managers. Small merchants, to be sure, do not always recognize it as a science, but work with them offers a chance to develop new fields. To succeed with either class, the advertising manager must know something of the science. The modern theory of advertising, from the business man's point of view, is that he pays the publication a sum of money to place an announcement of his goods before a certain number of readers, and the price to be paid depends upon the actual business returns to be expected from the circulated announcement. The returns may not be actual sales—they may be simply the spreading broadcast of a trade-mark—but they can be figured in dollars and cents. From the publication's point of view, advertising is the sale of a definite amount of space at a price somewhat above the cost of paper and composition of the advertisement. From either point of view, it is a business transaction—the sale of a definite commodity or service. Never should advertising be solicited as “charity” or as something “owed to the students.” Advertising should be offered only to those who will derive a definite profit from it and should be presented to them in that light. The merchant, to be sure, will not always see the profit until it is pointed out to him, and, when he sees it, he may not know how to secure it. Here the advertising manager's work comes in. He studies his publication's advertising possibilities, figures out the possibilities for any merchant, and then points them out. This may in-

volve analyzing the circulation, developing "talking points," and even writing ads that make the proper appeals. It involves training the advertiser as well as the solicitor. But in the end it will obtain the kind of advertising sought and make the most of the publication's financial possibilities.

2. *Follow-up.*—Modern advertising consists, not only in selling space and banking the money, but also in following it up to determine its "pulling power." The publisher tries to find exactly what benefit his advertiser reaps. One method is to place a "key address" in the ad so that the advertiser can tell in a general way what letters come in response to the advertisement. In local advertising a similar method is to feature a particular piece of goods or a price so that the purchaser's request will indicate that he is answering the advertisement. Such indicated returns give the best basis for advertising rates. It is all a complicated problem of business in which the publisher's profit is a corollary of the advertiser's profit, and the advertising manager should study a good book on advertising as preparation.

3. *Advertising Rates.*—The first necessity in the advertising department is the establishment of a definite system of space division and a definite scale of rates which shall be the same to all advertisers. The division of space should be such as to effect easy make-up, and rate-cutting should be prohibited; reductions on contracts are not to be classed as cut rates since they are the same to all. The point is that no favors should be shown; no free write-ups or "readers" to assist advertisements should be granted. The advertiser purchases a given amount of space and is entitled to no more for his money.

4. *Division of Space.*—In a publication of the magazine form a good division of space is by the full page, half page, quarter page, etc. Space may be further subdivided by columns and column-inches (a vertical inch in a standard column). The full page will then be the basis of rates. In a publication with larger pages or in newspaper form it is better to sell space on the basis of the column-inch. Just what the basic rate shall be depends on circumstances—on size of circulation, size of community, and readers' purchasing power. The only way to estimate it is to consult other student publishers and local newspapers and to strike what seems to be a fair rate. Later, if advertising returns are carefully checked, it will be possible to fix a more equitable rate. At the same time the publisher must remember what the advertising costs him. In the average printing office it costs at least from 8 to 15 cents per column-inch (13 ems pica) to set up type matter. The cost of the white paper which the advertisement occupies adds more, depending on the circulation. The cost will vary under different conditions, but it is safe to say that a charge of less than 12 or 15 cents an inch will not pay printing cost. To realize a profit, the publisher must charge 20, 25, or even 35 cents an inch for each insertion. Printing costs must be ascertained before the rate is fixed, since they will indicate the minimum price.

5. *Rate Scale.*—Another consideration is the relative value of different spaces. Half a page is not as valuable as a full page, but it is worth more than half as much. It is therefore customary to have a sliding scale that gives a minimum rate per inch on the full page, a slightly higher rate per inch (perhaps 10 per cent higher) on the

half page, and so on up to the ad of a single inch. It is usual, also, to give a reduction on contracts for several insertions, since the contract saves office expense for the publisher. A slightly higher rate should be charged for preferred positions, such as back cover, first page after reading matter, and near special departments.

6. *Rate Card*.—After the sliding scale has been arranged, it should be embodied in a printed rate card, like the following. The card includes all sizes which the publisher will sell and other data.

**ADVERTISING RATES FOR ONE INSERTION**

Full page .....	\$10.00
Half page .....	5.50
Quarter page .....	3.00
One column .....	5.50
One inch (single column) .....	.90
Preferred position 20 per cent extra.	
Discount on contracts: 5 per cent for each insertion after the first.	
Dimensions: Size of page, 7 × 10 inches—two columns	
—column width, 18 ems pica (3 inches)—column length, 8 inches.	
Rates subject to change without notice.	

The above rates are figured on the basis of a minimum page rate with about 10 per cent added to the page rate in each step down the scale. In a publication of newspaper size it is better to begin with the inch rate and discount proportionately on larger insertions.

7. *Advertising Contract*.—It is convenient to print the advertising contract on the back of the rate card in such a form as to serve as an order as well as a contract. Space may be left on the back for other records, such as

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date of payment and approval of proof. If of convenient size, the cards may be kept in an indexed file. The following is a good contract form:

MANAGER, STUDENT MONTHLY,  
Eastville School,  
Eastville, Ind.

Please insert advertisement of the undersigned to  
occupy.....of space, commencing.....  
for.....insertions, for which.....agree to pay  
\$.....

.....

.....

*Proof sent..... Proof approved..... Paid.....*

Most advertisers will ask to see a proof of their advertisements before publication, and the approved proof should be saved as a part of their correspondence. It is necessary to send them one or two copies of the publication with the bill. The time of billing will depend on circumstances, but it is well to send bills immediately after publication and request proportionate payments on contracts after the appearance of each insertion. Every step should be carried out in a businesslike manner, and everything should be recorded and filed. Printed bill and letter heads should be used, and all correspondence should be typewritten.

**The Circulation Manager.**—Since the student publication will be mainly distributed in the college or school buildings, the circulation manager is not confronted with serious problems of mailing, wrapping, addressing, etc. His work will consist largely of soliciting subscriptions and keeping his records.

1. *Building Circulation.*—The soliciting can best be handled by a number of solicitors whose work makes them a definite part of the business staff, with promotion as their reward. Their efficiency will be decreased if they are paid commissions or offered prizes; the only reward should be opportunity for promotion. They are no more deserving of financial reward than are reporters. The methods of enlarging circulation will depend on the manager's ingenuity. He may devise many circulation schemes. He will obtain the best results, however, and help the publication most if he obtains subscriptions entirely on the basis of the publication's value and through interest developed in it. Premiums and prizes for subscriptions tend to cheapen it. The best circulation plan is the development of general interest in the paper. If interest in working for the publication and reading it can be quickened, its sale will take care of itself; a campaign to bring more students on the staff is the best kind of circulation campaign. The student buyer cannot be appealed to through personal benefit as the readers of other magazines can; he must be appealed to as part owner of the student paper, duty bound to help it succeed. This idea can best be fostered by opening the staff to all comers and printing in the paper things that will interest every kind of student. Since the student paper has this broad ownership and large staff of workers, the circulation manager will probably find it necessary to charge the regular subscription price to staff members and give no free copies.

2. *Cash Basis.*—Half the circulation bookkeeping will be saved if a cash system is established—cash payment before the subscriber's name is entered on the books.



With this system every name represents a paid subscription, and the only records needed are the list of names and the dates on which subscriptions expire. A card index, in which the subscription blank is a card for each subscriber, is an easy means to keep the records. If subscriptions expire at different times, the cards may be arranged in separate groups corresponding to expiration dates. Single copies may be sold on a cash basis, but this will cause a fluctuation in the circulation that will bother the business manager; single copy sale may be discouraged by raising the single copy price to a figure out of proportion with the subscription price.

3. *Wrapping*.—For the small part of the circulation that must be sent through the mail the easiest and cheapest form of wrapper is a manilla envelope or a piece of manilla paper rolled around the publication and pasted. If envelopes are used, each should bear the name of the publication and perhaps a note reading: "Postmaster: If not delivered, please notify publisher and postage will be sent for return." If sent under second-class periodical postal rate, a special notice is needed.

4. *Addressing*.—If the mail circulation is less than 500 copies, the easiest way to address envelopes is by hand or on the typewriter. For larger circulation the manager will need to use a "mustange mailer" or a stencil addressing machine, depending on which the printer or the school owns. The card index of the mailing list will then be duplicated in linotype slugs for the mustange, or stencils for the addressograph.

5. *Postage*.—Mailing cost depends upon the nature of the publication and its circulation. The usual school paper will be mailed as third-class matter (at the rate of

1 cent for two ounces or fraction thereof) with stamps affixed. If its mail circulation is large enough to warrant, the second-class periodical rate (1 cent per pound) may be obtained, and it may be mailed in bulk without stamps. This rate must be obtained through the local postmaster. It is well, also, if the mail circulation is of any size, to consult the postmaster in regard to various postal laws concerning publications.

**The Printer.**—The printing contract should be let by the business manager or the publisher, with the approval of the executive board. Bids should not be sought until after all preliminary planning has been completed, for the printer will need to get down to brass tacks to figure his price; the publication's size and make-up must be determined, and its financial support assured, before he is asked to bid. Once the preliminary planning has been done, it should be embodied in written specifications and perhaps a dummy (to be explained later) so that there will be no question about requirements. These specifications should then be placed before several printers so that they may bid on them. It is not necessary, of course, to take the lowest bid, but other bids will be a check on the justness of the price asked by the most desirable printer.

When the bid is accepted, it should be embodied in a written contract with the written specifications attached. The contract should be such as will stand the test of the law court and should cover every point on which a question may arise. The average printer, especially if he is bidding low, will prefer to submit a lump bid for the entire work, since that is to his advantage. Such a contract is not to the publisher's advantage, because it allows for no expansion or contraction and because the printer

of an issue, cuts and all, before any of the type is set or the cuts ordered.

**The Cover.**—The magazine form of publication will usually be improved by a cover of heavier paper. If no cover is added and the front page is printed on the same paper and folded in with the other pages, the paper must be correspondingly heavier. Without a cover bad folding and bad press work show on the outside of the publication. If no cover is used, any form of a border on the outside should be avoided for it will accentuate bad folding. The amount of printed matter on the cover should be reduced to a minimum and made up of fairly small type. It should include the publication's name, date, volume and series number, and perhaps a special announcement of contents. If it is to remain the same through various numbers, to have an electrotype or stereotype made of it will avoid typographical errors; a mortise may be cut in the plate for date, numbers, etc. Some cost will be saved if inside pages of the cover are left blank to avoid an extra run on the press.

**The Title Page.**—Every publication must have somewhere among its pages a title heading detailing the publication's ownership. Magazines frequently put this form on a title, or table of contents page. Newspapers place it at the head of the editorial page.

In the student publication of magazine form, if the editorials are given a special section and emphasized, the top of the first column of this page would be the best position. If editorials are not emphasized, the top of the first page inside the cover is a good position. If pages are small, the first might be devoted to this material and a table of contents, but reading matter must begin on a

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right-hand page and the editor must provide something to fill page 2 (the back of the title page). In the newspaper form the best position is the top of the first editorial column, which is usually the first column on a left-hand page near the middle of the paper.

The title heading should bear the publication's name, publisher's name, office of publication, number of issues per year, price per issue and per year, volume and series number, and date of the issue. Some publications place only the names of business officers here but the student publication will probably list its staff. If entered under the second-class postal rate, a proper notice should appear here, as well as other announcements required by postal law (consult the postmaster for special conditions). Advertising rates may be listed, but this is not necessary. The heading should be set in small type in small space.

**Advertisements.**—The best policy is to place advertisements as near the last pages as possible, but few publishers are able to resist the advertiser's desire to be near reading matter. Some scheme must be devised to please advertisers without sacrificing beauty.

In the magazine form it is well to place all advertisements next to reading matter but to keep them back of the center of the magazine and to devote to ads not more than twenty-five or thirty-five per cent of the total space. If pages are small and space is sold by pages and part pages, a good plan is to place all ads on left-hand pages back of the center, and use right-hand pages for reading matter. If pages are large and space is sold by columns, it is well to sell one column on each page back of the center. Whether to sell cover pages is a problem; the extra rates that may be obtained for them hardly make up for the

cost of extra press work, and it is sometimes felt that they injure the publication's appearance.

In the newspaper form it is well to keep the first page, and perhaps the second, free of advertisements. It is wise, also, to have a rule limiting the amount of advertising in an issue; that is, never to allow ads to occupy more than thirty-five or forty per cent of the entire space in the paper. On pages that carry ads a systematic arrangement should be established. One method is to place all ads in the outside columns and to devote central columns to text. Another is to keep all advertisements on one side of the page. Neither of these allows, however, for wide ads. A system suited to such ads is called "the pyramid page"; it consists in piling the ads along one side with the widest at the bottom and the narrowest on top so that the result is a pyramid of advertisements resting against one margin. Any of the systems is good if followed consistently. Make-up of these pages will be simplified if the management determines to maintain advertising rates so high as to discourage large ads. Space in the newspaper should be considered too valuable to be used for posters.

*Typography.*—It is well for the student publication, whatever its form, to join the modern crusade against great display in advertisements. More and more publishers are refusing to use large black type or cuts in ads. The management should set a definite limit upon the size and blackness of display type; perhaps it should refuse the use in ads of type larger or blacker than the type used in headlines. The rule is devised, partly to restrain the advertiser, and partly to check a printer who loves display type. The publication's make-up will be

improved if the same style of type is used throughout its ads—preferably the type used in its reading matter and headlines. Such a plan will result in pleasing uniformity. The same attractive effect may be obtained by the use of the same kind of border around all ads and by a limit on the size and blackness of cuts. It is seldom that the advertiser will object, and, when he does, he can usually be convinced after seeing a proof of his ad set up according to office rules.

**Dummy Model.**—After the planning of the publication's make-up has been completed, its application will be facilitated if the ideas are embodied in a "dummy model." One dummy may be attached to the printer's contract, like the drawings that an architect attaches to a building contract, and another may be used by the editorial staff. The dummy model is made by binding together a number of sheets, corresponding with the publication's size, each trimmed to the exact size of a page; the printer will fold, bind, and trim a dummy of the paper selected for this purpose. On a few of the pages are drawn the outline of the type page, the column divisions, and the space to be allotted to folio head and other display matter, with dimensions indicated in ems pica and number of lines. The size and kind of type and other specifications also appear. Advertising pages are treated in the same way. Somewhere among the various pages are drawings and specifications showing the exact nature of the various headlines. The editorial page heading and other special material are laid out in detail. The completed dummy is not merely a working model of the publication, but it also contains an estimate of the number of words per column and per page as well as the number of letters in display

lines. It will then be of great use in the laying out of editorial make-up.

#### IV. EDITORIAL SHORT-CUTS

**Article Length.**—The editorial staff will soon learn to deal with manuscript as a matter of so many words and so many printed lines; articles will be estimated on the basis of the amount of space they fill. To facilitate preparing the manuscript and adapting it to make-up, it is well to estimate the most desirable lengths for articles for various positions and to specify the number of words required. The writers will then learn to write, not a "short article," but a "200-word article" or a "1500-word article." Selection of the various lengths will be based upon the number of pages that the subject should fill and the number of words that will bring the headings into the proper positions.

**Copy.**—All copy for the publication should be prepared in accordance with suggestions on page 367. It should be typewritten so that mistakes will be avoided in the printing office and so that its length may be easily estimated. Before the copy is sent to the printer, it should be edited thoroughly in accordance with suggestions on page 369; the attempts of some publishers to edit when they read proof result in large correction bills. Every article and each separate piece of copy should contain a catch-line and type specifications as suggested on page 376; the type directions should include size and kind of type, column width, and special directions; each heading should have attached the schedule number of the headline or exact type directions. Such marks should be enclosed in circles at the head of the first page or in the margin beside the

material concerned. If underscoring appears, the editor should specify whether this means italic or bold face type. Tabulated material should be accompanied by a diagram. Care in these things will avoid much trouble in the printing office.

**Proof.**—When the copy is in type, the printer will supply galley proof which should be read carefully with a copyholder and corrected with the marks described on page 392. If the copy is set on a linotype machine, a revise, or second, proof, must be read to catch errors made in resetting corrected lines. In other copy a revise is hardly necessary. After the type has been revised in accordance with proof corrections, the printer will supply two galley proofs to be used in making a page dummy, to be described later. The last proof will be a page proof of all pages as made up for publication.

**Copy Record.**—If the magazine is large or frequent in appearance, the managing editor will need to keep a copy record so that he can tell in what stage each article and item is at any time. The record may be kept in different ways; the following is suggestive:

<i>Name of Article</i>	<i>Length in Number of Words</i>	<i>Copy Received</i>	<i>Copy Sent to Printer</i>	<i>First Proof Returned</i>	<i>Revised Proof Received</i>	<i>Length in Type Lines</i>
Baker's Article...	2,500	April 4	April 4	April 7	April 10	250
Exchanges.....	800	April 3	April 4	April 7	April 10	80
Editorials.....	1,200	April 7	April 10	April 12	April 15	120

If pictures are used, entries should tell when the copy was sent to the engraver and when the cut was finished. The value of such a memorandum in keeping track of details and checking delays is large.



**Schedule of Dates.**—Whatever the frequency of issue, the editorial staff will need a definite schedule to follow, if issues are to appear on time. The schedule will depend on the nature of the work and the time required by the printer, but once it is fixed it should be followed rigorously. A suggestive schedule for a monthly publication might be as follows (the dates are *final* dates):

First copy to printer.....	8th, preceding month.		
Last copy to printer.....	15th,	"	"
All proof returned to printer..	18th,	"	"
Last advertising copy to printer	18th,	"	"
Page dummy ready.....	20th,	"	"
Advertising proof sent for O. K.	20th,	"	"
Advertising forms close.....	26th,	"	"
Page proofs returned.....	26th,	"	"
All forms closed.....	28th,	"	"
Publication ready .....	1st of month.		

**Hold-over.**—Arrangements should be made with the printer to enable the editorial staff to set in type slightly more material than is needed so that, after each issue, there will be some held over in galley form. This will furnish material for emergencies and allow elasticity for make-up. After each issue the printer should gather this left-over material into galleys and send proofs to the managing editor, perhaps on colored paper. Some of this material will consist of handy fillers for emergencies.

**Check-up Systems.**—Besides his copy record and other devices to be mentioned later, the managing editor will need to maintain a systematic desk to keep in hand all the various details. He will need: (1) a basket or drawer

for copy that he is holding for future use; (2) one for copy ready for the printer; (3) one for proof in the handling; (4) one for proof of material ready for use; (5) one for proofs of illustrations ready for use; (6) one for each department, etc. The more systematic he is, the easier his work will be.

**Diagram of Make-up.**—The task of estimating the amount of copy and proof on hand and matching it with space to be filled is a bewildering one; the task of fitting together various articles into the make-up of pages is more bewildering. One of the easiest ways of doing the two tasks and checking up all details is to prepare in advance a diagram of the make-up and to fit things into it. The following are suggestive methods:

1. *Magazine Form.*—In this diagram (page 359), each page of the publication is represented by an oblong space. The oblongs in the left-hand column represent left-hand pages and vice versa. Each page is numbered according to its position, and the pages are arranged so that opposing pages face each other on the diagram; thus, page 2 is opposite page 3, page 16 is opposite page 17, but pages 1 and 32 stand out alone, since they do not face other pages. After the diagram has been drawn, the next step is to locate in it the various parts that are fixed, such as title heading, editorials, and advertisements. As each article, or item, reaches the stage of revise proof so that its length is known, it is fitted into position; the space it is to fill is figured in number of lines. The preliminary juggling of articles necessary to fit make-up can thus be accomplished easily, and the finished diagram is the basis of the page dummy to be made later. This method is often used in magazine offices.

		Heading	Editorial Begin	List of Officers	
2	Editorials—	—	Credit for A.M.		3
4		—	Official Notices		5
6		—	Smith's Article		7
8					9
10					11
12					13
14		—	State Club News		15
16	Ad— Kaua	Ad— Ripon	—	M. C. News	17
18	Ad— John's School			Book Reviews	19
20	5 Cards Derison Ad—				21
22	Hopkins Ad				23
24	Book Co. Ad	Ellis Ad	—	T's Report	25
26	Mark Ad	Atton Ad	Assoc's—	Other	27
28	Lawrence Ad	Motto	—	Sample Program	29
30	Verse				31

DIAGRAM OF MAGAZINE FORM MAKE-UP

2. *Newspaper Form.*—Each page is a large rectangle subdivided into columns (page 360). The kinds of headlines needed for symmetry are indicated by numbers from the headline schedule. The diagram is made up like the booklet diagram, except that the material is estimated in length in inches, and the diagram is not necessarily made

up with so much care. Newspaper editors frequently use such a diagram in laying out pages.

**Making the Page Dummy.**—After all copy is in type and the managing editor has received proofs, he makes up a page dummy to guide the printer in making up page forms. Some editors allow the printer to make up with only a few directions to guide him; others go to the shop and direct the work; the best method is to make a page dummy.

1. *Magazine Form.*—The task is cutting up galley proofs and fitting them together. It is done by binding together a number of sheets, corresponding with the publication's size, numbering them, and pasting the proof in position upon them. (To facilitate rapid paging in the printing office, use a separate sheet for each page, rather than pasting on both sides of each sheet.) Sheets should be large enough to accommodate directions and corrections in the margin. Dummying is easy if the editor has previously made a diagram; otherwise it is a problem of cutting and fitting. If the publication is large, it is well to have the galleys numbered and to write the galley number on the face of each piece of proof to assist the printer in finding it. If much held-over material is used it should be marked "hold-over," or the proof should be on yellow paper to distinguish it from fresh material. Some of the problems of dummying are as follows:

(a) *Length of pages.* Care should be taken to have each page exactly the same length; this may be accomplished by counting the number of lines or pasting on pages of a previous issue. Space to be left for headings, tables, and other irregular material, may be estimated from its length on the proof.

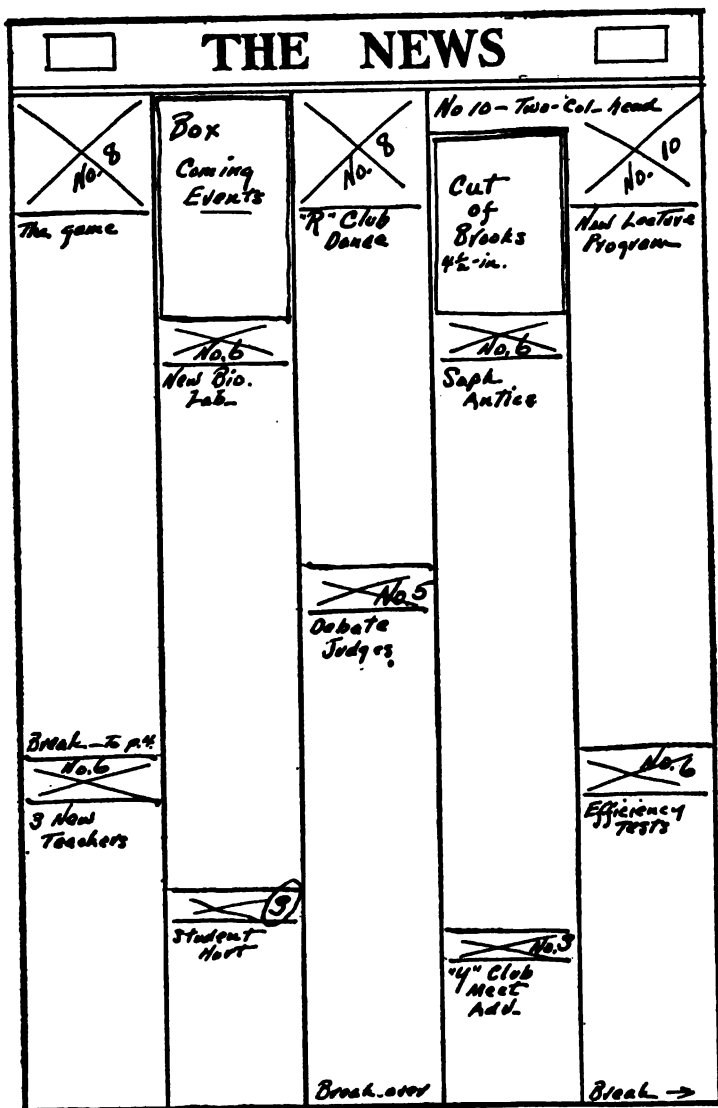


DIAGRAM OF NEWSPAPER FORM MAKE-UP

(b) *Position of article headings.* There are two ways of making up a magazine containing many long articles. One is to begin all articles at the top of a page and to leave the rest of the last page of the article blank or to put in a short item or verse as filler; in such make-up it is usual to begin most articles on *right-hand* pages. This is the more pleasing method, but is wasteful of space. The other method is to run articles continuously, allowing headings to fall where they may, although attempting to keep headings above the middle of the page. This is more economical but requires juggling to keep headings high on pages. The two ideas involved in both systems are to obtain attractive pages with headings near the top and also to carry the reader through so that when he completes one article the heading of the next is before him. If articles are long, editors frequently resort to "breaking over" to crowd many titles into the first few pages. They begin an article in the front of the book, continue it for two or four pages, then mark it "continued on page 17," and complete it later. One system is about as good as another, if carefully carried out, but the editor will soon discover the desirability of suiting article length to the size of pages.

(c) *Page breaks.* Some printers object to part of a line (the beginning or end of a paragraph) at the top or bottom of a column. One way to avoid this, while keeping pages the same length, is to use the last lines of paragraphs as elastic points where a line may be gained or saved through the addition or omission of a word or two.

(d) *Illustrations.* These are indicated in the dummy by proofs of the cuts pasted into position. If overlines

and captions have not been written before, they may be written in the dummy. If the cut is of an odd shape that requires resetting of lines to run around it, it is customary to estimate the number of words to be used in the run-around, clip off enough lines of proof, and paste them in vertically beside the cut, marked "Run around."

2. *Newspaper Form.*—The dummy is made up in the same way in this form. In newspaper offices dummies are seldom used because the make-up editor goes to the composing room with proofs and diagram and directs the printer personally. In the student paper, however, it will be wise to make a dummy. This is done with galley proof on a large sheet of paper or on a page of a previous issue. It is easier than magazine make-up because there is more elasticity; space may be taken up with leads. Various problems are:

(a) *Symmetry.* Symmetrical arrangement, designed to give a page a pleasing appearance, must be worked out in advance before headlines are set; that is, the position of the principal articles must be decided upon. Study of newspapers will show how symmetry is attained. If it is to be accomplished by alternating large and small headlines, enough headlines of the various sizes must be specified in advance. If it is a question of a layout of one large headline on the page, other headlines must be arranged so as to focus attention upon the one headline.

(b) *Subordinate headlines.* After the principal articles, the headlines of which give symmetry to the top of the page, have been arranged, the subordinate headlines below must be placed in attractive positions. To arrange them symmetrically often involves cutting articles in two and breaking over into another column. If the

editor does not desire symmetry, he must take care to avoid placing headlines side by side or in such positions as to result in horizontal or diagonal lines of display type across the page.

(c) *Number of headlines.* The editor must decide whether he desires few or many headlines on a page; this will affect article length. There is a difference of opinion as to which is more desirable. The many-headline front page may be obtained with long articles by the breaking over of many front page articles into inside pages.

(d) *Break-overs.* Because of the varying length of articles it is necessary to decide where to continue articles that are too long for their positions. Old-fashioned newspapers answered this question by continuing the article at the top of the next column, but this method destroys symmetry. Other papers continue the article below a cut-off rule in the next column, leaving the space above for a shorter article. Other papers break over all long articles into inside pages, using jump-heads over the continuations.

(e) *Physical make-up.* Other considerations are: What kind of a cut-off rule or dash to use at the end of an article? Shall asterisks or dashes be used between short items without headlines? Shall fillers be used to stop up holes? Shall articles be classified in groups according to content, etc.? Little can be said about any except that uniformity is much to be desired.

**Page and Form Proofs.**—After the printer has made up a magazine in accordance with the dummy, he will submit a proof of each page, which will furnish the last chance to catch errors and will give an opportunity to check up the care with which paging has been done. Some editors insist upon seeing a form proof after the



pages have been placed in the forms ready for the press. This gives an opportunity, after the sheet has been folded and trimmed, to see whether the pages are in the proper positions and right side up and to check the uniformity of margins. The first sheet off the press is usually the only form proof needed. The printer must take the responsibility for the rest of the work and the final appearance of the publication.

## CHAPTER II

### TECHNICAL PROBLEMS

All publication work, be it the handling of pamphlets, books, newspapers, magazines, or any other kind of printed matter, brings with it the necessity of dealing with a printing office and learning printers' methods. It is a problem of mechanics and technique. As soon as the writer becomes a publisher, a new field of rules and practices is opened up to him—rather he is pushed into it—and, if he is to succeed, he must know the highways and byways of the field. It is just at the entrance of this field that the journalistic highway branches off the road trod by the literary worker. The purely literary writer is concerned only with the mechanics of writing. The journalistic writer carries his writing, whether it is literary or otherwise, one step further—he prepares it for a printer. That is why the literary writer calls his writing "manuscript," and the journalistic writer calls his "copy."

It is to tell the writer of manuscripts how to convert his writing into printer's copy that this chapter is presented. Just as soon as a teacher or student undertakes to publish a newspaper or magazine or even a yearbook, he is entering the journalistic field and must learn to work with printers. This involves knowledge of the proper way to prepare printer's copy, the editing of this copy, the placing of guide-lines and printer's directions, the writing

of headlines and other display, and the reading of proof. The practices to be learned are not exclusively newspaper methods; they are methods followed by magazine editors, book publishers, and all other persons who direct printers. They are practically the same everywhere in America, because they originated in the printing office and are learned by printers as a part of their apprenticeship.

### I. FORM OF COPY

Preparation of copy is standardized among all journalistic workers. Certain definite practices apply in almost all cases:

**Paper.**—The best paper to use for printer's copy is soft, unruled "copy paper" cut in sheets about  $8\frac{1}{2}$  by 11 inches. It is desirable because it is cheap, its surface is suitable for pencil or typewriter, and it has no shine or "glare." It may be obtained at any printing office and from many stationers.



**Typewrite.**—So far as possible, all copy should be typewritten. Otherwise, it is best to write with a pencil. Pen manuscript is undesirable, because the hand is likely to be small and illegible, and the pen requires smooth paper that has an objectionable shine.

**Margins.**—Liberal space for corrections should be left in all copy, typewritten or otherwise. Typewritten copy should be double or triple spaced; longhand copy should have broad spaces between words and lines. A margin of at least  $1\frac{1}{2}$  inches should remain on the left and almost as much on the right. Space should be left for the title at the top of the first page, as well as generous space at the top and bottom of each page. It is desirable to end each page with a paragraph.

**Numbers.**—Each page should be numbered and should bear the writer's name or a short designation of the story (for example, "Johnson—3") so that it may not be misplaced. The numbers should be placed close up in the upper left corner of the page. The writer's name should occupy the upper left corner on the first page. Some mark should be placed on the last page to indicate that the article is complete. Newspaper writers ordinarily use the marks "#" or "30."

**Folding.**—Copy that is rolled or folded vertically is difficult to handle in the printing office. A good method is to fold it backward horizontally across the middle of the sheet so that the title and signature are on top outside.

**Separate Sheets.**—Each article or item should be placed on a separate sheet. The foreman printer divides copy into short "takes" to be handled separately, and the writing of articles continuously on a few sheets results in confusion.

**Copy Marks.**—In longhand copy certain marks will increase legibility. A half circle around a quotation mark, single or double (  ,  ) shows their direction. Since the letters *u* and *n* are easily confused, it is well to over-score a doubtful *n* and underscore a doubtful *u* (thus, u, *n*). Proper names and words that are likely to be misspelled should be printed out.

**Corrections.**—Read over copy before handing it in and make necessary corrections, whether or not someone else is to edit it. Check all facts and figures and verify names and addresses.

## II. TYPOGRAPHICAL STYLE

Because of the disagreement among rhetoricians in the matter of capitalization, punctuation, use of figures, and other English usages, all publishing houses that take pride in their work, to insure uniformity, lay down arbitrary rules governing these questions. Such questions are referred to as *typographical style*, and the body of rules is known as *office style*. When the rules are set down in printed form, they constitute a *style book*, or *style sheet*. Most magazines and many newspapers have such style books.

In the same way, it is well for the teacher or student who manages a publication to obtain uniformity of style by drawing up similar rules. The style sheet should cover all doubtful questions of capitalization, abbreviation, quotation, use of figures, form of dates, address, and titles. It is wise to add rules of punctuation to cover certain doubtful cases. However arbitrary the rules may be, they are better than no rules, for they will result in uniformity. Once they are established, every writer, editor, and proofreader should be required to follow them. From the point of view of the teacher they offer an excellent opportunity to enforce strict attention to minor details and thus aid the development of habits of accuracy. For the student publisher's convenience, a sample style sheet is bound into this book as Chapter III, Part II. Its mandates must not, however, be considered final, for the style sheets of no two publishers agree in all respects.

## III. COPY EDITING

The editing of copy, or copyreading, is a necessary step in all publication work. No matter how well an

article is written, it is usually improved by careful editing, and, even if no attempt is made to alter the article's content or literary style, editing is necessary to make it conform to office rules in typographical style, punctuation, and even grammar. In newspaper offices the work of editing copy is done by professional editors, called *copy-readers*; in magazine and book publishing houses the persons who correct copy are called *editors*. In a student publication the editing should be done by the highest authority on the staff, the most intelligent, experienced, and able person available. He should carefully correct every piece of manuscript and should then be willing to take the responsibility for its statements. This editing must be done when the article is in manuscript form, before it has been sent to the printer, since correction of content in proof is expensive.

Editing consists partly in revising so that every piece of copy will conform in tone and form with the publication's policy. Even more than this, it is rectifying all errors of fact, spelling, punctuation, grammar, typographical style, and sentence structure. If the article is not well written, editing may involve brightening up parts of it and reorganizing others so that in finished form it shall be good. Above all, it is revising, rather than rewriting. The editor carefully preserves the good in what the writer has prepared, and to this he adds his own ability. Rarely does he rewrite it. This fact is emphasized because the first impulse is to rewrite a bad article and utterly destroy the individuality of the original writer. Such a practice is bad, because the varying personalities of many writers are needed to give the publication tone and interest.

The only tool used by the copyreader is a large soft lead pencil with which he may cross out objectionable words and sentences and write in corrections. With no other equipment than that, any one could successfully edit copy. But generations of editors behind us, especially in the newspaper offices, have left us a number of useful signs and abbreviations which greatly facilitate the work. They must be thought of as aids, not as hard and fast essentials of good copyreading; the work may be done just as thoroughly without them. Those given below are known to practically all American printers.

Certain things are to be noted in the use of these signs to make corrections clear to the printer. (1) The signs are placed in the body of the copy at the point where the correction is to be made. They are not placed in the margin like proofreading signs, for the printer must read all the copy and does not need a sign in the margin to attract his attention. To place signs in the margin confuses corrections. (2) The copyreader should make his corrections with the idea that the printer reads down the page, perhaps with the lower part of the copy covered by a marker; it is therefore well to place corrections *above* the line concerned. (3) Because of the printer's habit of cutting copy into short "takes," corrections written vertically in the margin or far from the point of insertion hinder him. Cut and paste.

All editing should be done with the greatest neatness, with enough run-in lines to guide the printer through the corrections. The run-in line, which connects parts on either side of material that is cut out, is especially necessary to keep the printer from overlooking a stranded word at the beginning or end of a line. Care should be taken

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## COPYREADING SYMBOLS

- 55 feet Circle around a figure indicates that it is to be spelled out.
- three cents Circle around a number that is spelled out specifies figures.
- Doctor Jones Circle around complete word specifies abbreviation.
- Prof. Smith Circle around abbreviated word indicates that it is to be spelled out.
- type face Single line under words specifies distinctive type. In book or magazine offices, single underscoring means *italic* type. In newspaper offices, it usually means **bold face**.
- ever Wavy line under word specifies **bold face** type.
- Journal Two lines under word or letter mean **SMALL CAPITAL** letters.
- Smith Three lines under word or letter mean **CAPITAL** letters.
- street Line through capital letter indicates that it should be a small letter.
- not only for Separated matter is drawn together with run-in line.
- percent Matter is separated by oblique line.
- ⊙ x Circle or cross emphasizes indistinct period.
- ‘stunt’  
‘yes’ Half-circles are used when necessary to emphasize quotation marks, either single or double, and to show which way they lean.
- to only see Elements are transposed by encircling lines.
- the<sup>last</sup> man who Caret marks point where insertion belongs.
- The time When indention is not clear, a paragraph beginning is marked by an angle.
- ¶ The paragraph mark is usually employed to mark a *new* paragraph where no indention was used.



that inserted material is written legibly and that a caret indicates the spot where it is to be inserted. If the inserted material is long, it may be written on a separate sheet and labelled "Insert page 3," or whatever the case may be; a caret and the word "Insert," mark the spot. A better method is to cut the copy and paste the insert into place. The paste pot is always a valuable aid to the copyreader.

## EXAMPLE OF EDITED COPY

Madison, Wis., Sept. 25<sup>th</sup>---With a ~~loud, deafening~~ roar that <sup>surprised</sup> ~~recently~~ aroused hundreds, from their sleep, the large gas holder ~~occupying the southwest corner of~~ Main and Blount streets ~~at the gasplant of the Peoples' service Co.~~ collapsed suddenly at six this morning and lies now partially submerged in water. The damage will be fully \$25,000, ~~however, but~~ there will be no interruption to the service, <sup>as</sup> the company's excellent reserve equipment <sup>was</sup> being immediately brought in to action to day.

~~The cause of the mishap was at first cloathed in deep mystery. However, it was learned during the morning~~ from Charles W. Jackson, the secretary of the company, that the immense quantities of snow on the roof of the holder, were primarily responsible. <sup>caused the collapse, according to</sup> The weight of the snow caused (12) wheels on one side to break.

There was a momentary blaze but, when the tank settled in to the reservoir below, the fire went out. [The tank was full, said <sup>Mr.</sup> Jackson, "and it was fortunate that an explosion did not scatter destruction among nearby factories."

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**Errors to Look for in Editing.**—The copyreader may make his work easier by classifying in advance the kinds of errors to look for. The list is probably endless, but certain kinds of errors are more common than others. Sections 1—4 below, apply to all kinds of copy, and Section 5, though concerned mainly with newspaper copy, applies in many ways to all writing of a journalistic character:

1. *Errors of Expression.*—These include errors of grammar, punctuation, and spelling. (Simplified punctuation rules will be found in Hyde's "Handbook for Newspaper Workers.")

2. *Errors of Typographical Style.*—These involve deviation from the style sheet used by the publication.

3. *Inaccuracies.*—These include misstatement of fact, misrepresentation of facts through distortion or omission of qualifications, inaccuracy in names, and errors in figures.

4. *Faults in Style and Diction.*—These involve: (a) use of long, complicated sentences; (b) use of unemphatic sentence beginnings; (c) failure to use short, compact paragraphs; (d) use of unemphatic paragraph beginnings; (e) wordiness; (f) lack of unity and coherence; (g) use of general rather than concrete words; (h) failure to use bright, vivid verbs; (i) lack of dignity of expression as evidenced in slang and nicknames; and (j) trite words.

(A more complete discussion of these subjects will be found in Hyde's "Newspaper Editing.")

**Mechanics of Editing.** 1. *Neatness.*—The editor should not only try to leave copy as presentable as it was before he edited it, but should strive to make it clearer and

more legible. To this end he uses a large, soft lead pencil, the mark of which may easily be seen in poor light, crosses out words with great thoroughness, draws heavy, direct run-in lines, and bridges to connect separated parts and guide the printer through the corrected manuscript, takes care to write inserts legibly, uses carets liberally, and, in general, makes as few marks as possible. When he finds a fault to correct, he saves time by stopping long enough to see just what is the trouble before he puts a mark on the paper; he then makes the correction in the quickest and easiest way.

2. *Practice in Editing.*—The ability to see errors in manuscript must be developed, for a beginner is likely to read rapidly and miss two-thirds of the mistakes and faults which he should correct. The ability to edit well and rapidly must also be developed by practice. Exercises that will develop these special abilities are: (1) To watch for errors of grammar, typographical style, punctuation, and expression in everything one reads; soon errors will begin to appear in the best printed matter, and before long the slightest fault will become as perceptible as a blot. (2) To read copy word for word, perhaps moving the lips to aid concentration and following the copy line after line, with a card; this will prevent scanning. (3) To develop the habit of seeing all kinds of faults by looking for each kind separately. Read first for errors in punctuation, second for spelling, third for typographical style, fourth for grammar, etc., until the habit of seeing all these errors is developed. (4) To divide the process of editing into two logical parts. Since it is impossible to do much with the article's content and arrangement until it has been read through, the first reading may be

devoted to getting the thought and correcting elementary errors (listed 1, 2, and 3 in the list of errors above); the second reading may then be devoted to changes in structure and arrangement. Such procedure will soon be outgrown, of course, but it will aid in cultivating proper habits of editing.

#### IV. TYPE DIRECTIONS AND GUIDE-LINES

After copy has been edited ready for the printer, the editor must place upon it certain marks to indicate the form in which it is to be set in type and certain other marks to aid in keeping track of it. These marks are written at the top of the first page with a ring around them.

**Type Directions.**—Since it is not wise to permit the printer to select any type that he chooses out of the large assortment of styles and sizes at his disposal, the editor must specify on each piece of copy the kind of type he wishes. Even if the editor and printer have previously agreed upon the kind of type, it is well to repeat the specifications on each piece of copy to prevent misunderstandings.

1. *Type Sizes.*—To specify type intelligently requires a broad knowledge of typography, and there is no space in this book to go into the subject comprehensively. The editor who wishes to learn type may do so by studying the type catalogues in the printer's office and noting the names and sizes of the various kinds that the printer has in stock. As a basis for such study a few facts may be noted here. All type is measured on the basis of its vertical height as it appears on the printed page; the measurement includes the type face and the white space which separates lines

in ordinary matter *set solid*, without extra spacing. The unit of measurement in modern type is the *point*, which is approximately  $\frac{1}{72}$  of an inch. Various sizes are designated in *points* or multiples of that unit. Eight-point type is therefore  $\frac{8}{72}$  or  $\frac{1}{9}$  of an inch high; twelve-point is  $\frac{12}{72}$ , or  $\frac{1}{6}$ , of an inch high; 72-point type is one inch high. The type in common use is 6-, 7-, 8-, 9-, 10-, 12-, 18-, 24-, 30-, 36-point, etc.; the commonest sizes in newspaper and magazine work are 8-, 9-, and 10-point. Certain of these sizes are also designated by names that were used before the point system of measurement was adopted. Common sizes and their names are as follows:

<i>Point Size</i>	<i>Name</i>
5½.....	Agate
6 .....	Nonpareil
7 .....	Minion
8 .....	Brevier
9 .....	Bourgeois
10 .....	Long Primer
11 .....	Small Pica
12 .....	Pica

2. *Styles of Type*.—Variation in styles of type is designated by names, such as DeVenne, Ronaldson, Cheltenham, Bodoni, Caslon, Gothic, and hundreds of others. Each name designates, not one size, but an entire family made in all common sizes and for all uses, all of the same style. The various families can be learned from a study of type catalogues.

3. *Column Width*.—Another measurement that the printer must have is the desired length of the line, or rather the width of the column. For this measurement the letter *em* (M) of pica type (12-point) is used as the

unit, because the *em* is square. The width of the *pica* *em* is therefore  $\frac{12}{12}$ , or  $\frac{1}{6}$ , of an inch. There are thus six *ems pica* in an inch and it is easy to translate column widths from inches to printer's terms. Whatever may be the size of type used in the column, the column width is designated in *ems pica*. Thus the specifications on a piece of copy may read "8-point Roman, 13 *ems pica*." (In measuring quantities of type matter, especially in figuring typesetters' space rates, printers reckon the number of *ems* of the particular size in question; this must not be confused with the use of the *em pica* in measurement of column widths.)

4. *Special Varieties*.—Type is also separated into two general classes on the basis of its use: (1) *Display* type, used in titles, advertisements, and other prominent matter, is ordinarily in sizes of 10-point or larger and usually cannot be set in the same line with type of the second group. (2) *Body* type, used in reading matter, ordinarily ranges from 6- to 10-point and in its commonest variety is called *roman*.

There are also variations in the width of letters of the same size and face, whether body or display type. The names of the four usual variations, ranging from the narrowest to the widest, are *extra-condensed*, *condensed*, *standard*, and *extended*; as follows:

**EXTRA-CONDENSED 10-POINT TYPE**  
**CONDENSED 10-POINT TYPE**  
**STANDARD 10-POINT TYPE**  
**EXTENDED 10-POINT TYPE**

In the same font of type there are also several styles of letters of the same size and face. Besides the usual

capitals and small letters (called *upper* and *lower case*), there are *small capitals*, *italic* and *bold face* (or *black face*), as follows:

This line is set in ordinary roman

**This line is set in bold-face roman**

*This line is set in italics*

**THIS LINE IS SET IN CAPITALS AND SMALL CAPITALS**

Modern type is frequently cast on a larger body (or *shoulder*) to provide more space between lines. That is, the face that would ordinarily appear as 8-point ( $\frac{8}{12}$  inch high) is cast on a body  $\frac{9}{12}$  inch high so that there is  $\frac{1}{12}$  more space between lines. This would be called "8-point on 9-point body." Another common kind is 10- on 12-point body.

5. *Kinds of Composition.*—The publisher must also note whether the type for his printing is set by hand or on a machine. This depends, of course, on the printer's equipment. In many small offices all type is set by hand, one letter at a time; much special type matter must be set by hand in the best-equipped offices. When the printer uses a linotype machine, the composing machine most commonly used in newspaper plants, the type matter does not consist of individual pieces of type, but of line-slugs, or entire lines cast in one piece with the proper type faces to suit the context. A monotype machine, on the other hand, sets individual pieces of type, newly cast for the special purpose. This will be discussed more fully under "Proofreading."

6. *Other Expressions.*—Certain other typographical terms are necessary in directions to printers. Type matter, as it is *composed*, is placed in long trays called *gal-*

*leys*. The first proof is called a *galley proof*, because it is a printed impression taken (or *pulled*) of the galley of type matter. When type is corrected according to proof-reader's corrections, it is said to be *revised*. The process of taking type from galleys and placing it in the *forms* that make individual pages is called *making-up* (in special cases, *paging*). As the hand typesetter sets, or *sticks*, type in a small three-sided tray, or *stick*, which he holds in his hand, type matter is often measured by *sticksful*—about two inches, or 150 words in newspaper type.

Material used to fill space between type is called *furniture*. Thin strips of metal placed between lines are called *leads* (leds). Each is 2 points, or  $\frac{2}{12}$  inch thick, and type matter with a single piece between each pair of lines is said to be *lead*ed. If two leads are placed between each pair of lines, it is *double-lead*ed. Without leads, it is said to be set *solid*. Thicker spaces between lines are called *slugs*, as are the individual lines cast by a linotype machine. The blank types used to separate words are called *spaces*; when they are square, like the *em*, they are called *quads* (used ordinarily to indent paragraphs). It is through the varying width of these spaces that the printer is able to fill a line exactly full, and the process is called *justifying*.

Strips of metal that print lines are called *rules*. The long ones which separate columns are *column rules*. Short or wavy rules used between certain articles across the column are *cut-off rules*. Usually articles are separated by *dashes*. Rules vary from a fine line to a heavy, black line; some, called *leaders*, print rows of dots; some perforate the paper; some, called *double rules*, print two lines. Rules or pieces of metal used to make frames



around articles are called *borders*; a piece of matter set with plain rules about the four sides is said to be *boxed*. Any piece of metal or wood that prints a picture is called a *cut*.

The printer keeps his type in flat trays, called *cases*, which contain a box for each letter. The capitals are kept in the tray on top, the *upper case*; small letters are kept in the *lower case*. Each pair of trays contains a *font*, or complete assortment of 275 kinds of letters, figures, points, and other characters that make one size, face, and style of type. A *ligature* is a combination of two or more letters cast on one piece, like *fl*, *ff*, *fi*, *ffl*, *lb*, *æ*, *œ*. Manuscript is known as *copy*, and a small piece which is set at one time is called a *take*.

7. *Specifications*.—This does not complete the variety of knowledge that goes to make up an understanding of typography. More may be learned in a few visits to a printing office than from volumes on the subject. It shows, however, that an editor cannot mark his copy with printer's directions unless he knows the printer's language. No type directions can be prepared without a knowledge of the kinds of type at the particular printer's disposal, usually learned through a talk with the printer.

Complete type specifications for any piece of copy include: name, style, and size of type desired; length of lines; and general arrangement of lines and paragraphs. Thus a piece of copy may be marked "9-point roman, 18 ems pica, solid, indent paragraphs 2 ems"—or "10/12 Bodoni Script, 21 ems pica, hanging indention," or "7-point DeVinne Bold, 13 ems pica, leaded." These directions are written at the top of the first page and enclosed in a circle.

8. *Title Specifications*.—Besides type directions for the body of the copy, special directions must be placed beside each title, or beside the first if they are all to be alike. For instance, the mark may be “36-point Cheltenham Bold Condensed, flush at left,” or “18-point Caslon Italic, centered.” In newspaper offices such specification is simplified by a schedule in which various kinds of headlines are designated by numbers; “No. 8,” for instance, tells the printer the form and the kind of type desired.

9. *Display*.—Marks used to indicate special display, as described above, are: *lead* or *double lead*, calling for extra white space between lines; *bold* or *bl. face*, calling for blacker type; *italics*, calling for slanting type; *all caps*, meaning all in capital letters; *caps. and sm. caps.*, meaning capital letters in capitalized words but small capitals in place of small letters; *indented*, meaning to have the first line set back from the left; *hanging indention*, meaning indention of all lines except the first in each paragraph, which is set *flush* with the left-hand rule; *centered*, meaning spaced with type matter in center of line; *box*, calling for frame of rules around headline or type matter so indicated; *double measure*, meaning lines long enough to reach across two of the columns in use; *tabulate*, meaning set in table form as indicated; *set solid*, or *run in*, meaning set in continuous lines although copy is tabulated.

**Guide-Lines**.—Other marks that are placed on copy with the purpose of assisting the editor in finding articles in proof are called *guide-lines*, or *catch-lines*. One kind of guide-line often used is simply an indication of the department to which the article belongs—as “Editorial,” or “Alumni News.”

Another kind of guide-line is used to assist in putting

together an article that is sent to the printer in sections. This guide line is most commonly used in newspaper offices but may well be adopted by editors of small publications. Its first part is a name that designates the identity of the article—as "School Music." To this designation is added an indication of the place in which the particular piece of copy belongs. It may appear as "Insert School Music," "Add School Music," "School Music—Introduction." It is also well to include the name as a part of each page number—as "School Music—3."

These guide-lines are placed at the top of the first page of copy and set in type so that they appear in the proof to assist in the task of make-up.

## V. HEADLINES AND HEADINGS

The writing of headlines and headings is one of the most technical problems involved in the editor's work, but, by the same sign, there are more principles to guide the editor. The two words, headline and heading, are used here to indicate the distinction between newspaper headlines and titles, or headings, used in other periodicals. They are, of course, different in form and purpose and therefore are handled differently. But in order to present usable principles, it will be necessary to devote this discussion mainly to one of the two kinds, the newspaper headline, and then show the difference. It is the more technical of the two and, more than that, is rapidly becoming the model for magazine headings.

The principle of modern newspaper headings is not so much one of form as of content. Its form has settled into more or less fixed lines. The idea of placing a title of one or more lines of display type above each article

is as old as printing; many variations of it appeared long before modern headlines were invented. The real distinction depends upon what the title says.

The title heading of bygone days was simply a label suggesting an idea; it contained a noun and some modifiers. The modern headline, however, makes a statement; it contains a verb as well as a noun. In content it is a *bulletin of the news*. And, since news is the commodity which the newspaper publisher has to sell, the bulletin headline is also an *advertisement* of the contents of the article. With this idea in mind the editor may develop or invent any conceivable typographical form. Now, although the magazine editor hesitates to imitate the form of the newspaper headline, he imitates its content, and, therefore, the two words, headline and heading, are gradually becoming synonymous.

**The Headline's Characteristics.**—In order to be a bulletin of the content of an article, the headline must take on certain definite characteristics:

1. It must be a statement; that is, it must contain a *verb*. If divided into several parts, each should contain a verb so that each part will make an additional statement.
2. The statements made by the headline or its various parts should be an adequate summary of the gist, or subject, of the article.
3. If the headline is to be attractive—an advertisement—its most prominent part, the first line, should contain the most interesting item in the article.
4. To be of any value as a bulletin, it must make definite statements which contain definite ideas and must be so complete that its meaning may be grasped easily and without further explanation.

**The Form of the Headline.**—Although the form has less to do with the vital principle of headline writing, it is well to know the various forms which are used in American newspapers. They cover practically the limits of headline display, and, although magazines do not use all of them, their headings are included in the list.

1. *Deck.*—Each separate division or layer of a headline is called a deck. The last two, mentioned below, are sometimes called “banks.”

2. *Crossline.*—This is a single line across a column or page. It may fill the space exactly or be centered in the space; for example:

### SENIORS BREAK OLD RULE

3. *Dropline.*—This is a crossline that has been divided into two or more parts. To indicate that it is an expanded crossline, its first line begins at the extreme left of the space and its last line extends to the extreme right; each line falls several units short at the other end so that the headline seems to slope down toward the right. The dropline may contain two, three, or more lines, and is designated as two-part dropline, three-part dropline, etc.:

**SMITH NAMED HEAD  
OF DEBATE SOCIETY**

**THIRD YEAR MEN  
WIN FIRST PLACE  
IN TRACK TRIALS**

4. *Pyramid*.—This is a series of lines that grow shorter toward the bottom so that the deck has the appearance of an inverted pyramid. It may have any number of lines, from two to five, or more; for example:

<b>Winner of Annual Class Contest Elected New President of Castalia</b>
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5. *Hanging Indention*.—This consists of a series of lines in which the first fills the entire space, and the succeeding lines are indented at the left. Such a deck may consist of any number of lines, and the last line may or may not be full; for example:

<b>Junior Runners Beat Seniors in Every Race—Garner Two Seconds and One Third as Well</b>
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There are other variations that are really simply modifications of these four kinds. There are also many ways of building a headline of the various kinds, in various combinations, in various orders, and in various types. Each newspaper has its characteristic forms and combinations, ordinarily set forth in a series of model headlines on a schedule sheet. The same schedule indicates the size and style of type, and whether the various decks are to be set in capital letters or in capitals and small letters. Each kind of headline has a number, and the headline writer, after preparing the headline's content, indicates the form by placing the number on his copy.

**Mechanical Requirements.**—Since the headline, whether in newspaper or magazine, is constructed under a definite

scheme of form, size, and order, the writing of it involves several definite mechanical requirements. These must be followed to the letter in newspaper headlines, since the space allotted is limited by immovable column rules. In magazine headings greater latitude is allowed.

1. *Length of Lines*.—Because of its form, the headline's words and statements must exactly fill the specified space. If it consists of several lines, the copy must be divided into the same number of lines. Each line must, in turn, exactly fill its space. This means that the editor must reckon, not only the number of words, but the number of letters and spaces. The first step in writing a headline consists in counting the number of letters and spaces in the model on the schedule to find how many units each line will hold; for example:

<b>SMITH NAMED HEAD</b>	—16½ units
<b>OF DEBATE SOCIETY</b>	—16½ units

All letters except *I*, *M*, and *W* count as one unit, since they are practically the same in width. The letters *M* and *W* count 1½ units each; the letter *I* and the figure 1 count ½ unit each. Spaces between words count as one unit each. Each punctuation point counts as ½ unit; dashes and double quotation marks count as full units.

On this basis the headline writer must count the number of letters and spaces in his copy and alter the copy until it exactly fits the scheme. In most headlines latitude of one unit each way is permissible, but more than one unit is likely to make the line too long or too short. Lines that are too long cannot possibly be set in the space; lines that

are too short spoil the symmetry. This applies to all cross-lines and droplines. The space requirements in pyramids and hanging indentions are not so exact because there is opportunity to take up space; in these the space may be estimated in number of words but it is well to try to avoid a bad break at the end of a line.

2. *Form of Copy.*—Headline copy should be written in the same form as the finished headline; that is, the words should be placed in lines corresponding with the lines in the printed headline.

3. *Building the Headline.*—If the headline consists of more than one deck, it is well to plan out its contents before the actual writing begins. The facts or statements that may be used should be outlined in a series of groups corresponding with the number of decks; each deck should then be based on the statement allotted to it. In the planning the statements should be arranged in order of the prominence of their respective decks; the first deck contains the main statement, and each succeeding deck is merely an elaboration of it. If this scheme is followed, each deck is written as a separate part and the entire headline is "built up."

**Some Headline Problems.**—Although no attempt is made here to treat all details of technique that confront headline writers, some questions of headline writing, whether magazine or newspaper, may be answered in advance:

1. *Relation of Decks.*—When the headline consists of several decks, care must be taken that they fit together in content and grammar. There is some question as to whether succeeding decks should present entirely new statements or should be elaborations of preceding decks;



either plan is permissible. The extreme shortness makes it necessary to suppress some grammatical parts, trusting the reader to find the missing parts in other decks. This is especially true of the subject; often a deck, although a complete statement, has no subject expressed. Since the reader looks in a preceding or following deck for the suppressed subject, there is danger that he will not find the right one, or that it may not agree in number, tense, or voice with the rest of the headline.

2. *Verbs in Headlines.*—To be a statement, each deck of the headline must contain a verb or some form of a verb. It may be suppressed, if it is readily understood, but its feeling remains, and an infinitive or a participle often does the work. This is especially true in the future and the passive, when there is no space for auxiliaries. The present tense is used for the past in newspaper headlines.

3. *Choice of Words.*—The most important requirement in word usage is that no important word should be repeated in any of the decks of the same headline. This does not apply, of course, to articles, auxiliaries, and other unimportant words. In general, words used in headlines should be short, concise, and vivid; four short words in a line are better than two long words. Besides making a statement, they should give a picture and attract interest. There is no place for meaningless generalities. Articles are ordinarily omitted unless needed to fill space. Contractions, colloquialisms, slang, unconventional synonyms, reformed spelling, and other expressions of a similar nature should be governed by the same rules followed throughout the publication; some leniency is allowable in headlines because of their brevity.

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4. *Style in Headlines.*—Punctuation is not barred, but it is rarely used. Commas appear only when absolutely necessary. When two statements in the same deck need a mark to indicate complete separation, the semicolon is used in lines set in capital letters, and the dash is used in decks set in capitals and small letters. Abbreviation is usually governed by the rules of the editor's style sheet. Quotation marks are occasionally used, although not to excess. Usage in figures usually follows the editor's style sheet, but in the headline it is permissible to begin a sentence with figures. The division of words between lines is more troublesome; it is considered bad form to hyphenate a word at the end of one line of a dropline and almost as bad to split an infinitive or separate an auxiliary. Each line should be more or less complete in itself.

5. *Waste of Space.*—It seems unnecessary to remark that, because of the headline's extreme brevity, its space should be considered highly valuable and every word should be worth the space it takes. But one of the commonest faults in headline writing is the failure to say something. It is easy to fill the space with meaningless generalities just because exact, definite words do not readily fit the space. This is especially true in the second line of a deck, which is likely to be made up of space fillers. Every word should count and be exact.

**Special Kinds of Headlines.**—The more common kinds of newspaper headlines are the *major*, or *top-of-column*, heads designed for prominent positions, and the *subordinate* heads for less prominent positions. There are also several other kinds for special purposes:

1. *Jump Headline.*—When an article is started on an early page and continued, or *broken over*, on a later page,

the headline that is placed over the second part of the article is called a *jump headline*. It usually contains the same material as the first headline but set in condensed form. It may be the same headline set in smaller type or in fewer lines. Its purpose is simply to recall the previous headline and article.

2. *Streamer Headline*.—Any headline that stretches across the entire top of a newspaper page is called a *banner*, or *streamer*. It may consist of one or several lines set in large type and is usually followed by a single or double-column headline directly over the article. Usually the rule that separates the streamer from the material below is omitted over the article to which the banner applies.

3. *Spread Headlines*.—When a headline outgrows the column rules and stretches over two or more columns, it is called a *spread*, or *layout*. Its form is unconventional, designed for a special case, but the editor follows the usual headline principles in preparing it.

4. *Subhead*.—This is a name applied to small display lines inserted at intervals in an article to break up its solid appearance. They are ordinarily set in bold type and consist of one or two lines. They are written in by the copyreader at intervals of about 200 words and embody in striking terms the most significant fact in the material that follows. In some serious magazines the subhead marks the logical divisions of the articles. The usual practice is to use statements for subheads, each containing a verb.

5. *Sideheads and Cut-ins*.—When the subhead is set in as a part of the first line of reading matter, as is done in this book, it is called a *sidehead*. If it consists of several

short lines in different type inserted like a box in one side of the column, so that the reading matter *runs around* it, the subhead is called a *cut-in*.

6. *Overlines and Captions*.—The title line over a picture is called an *overline*; it usually designates the picture or calls attention to its significance. The title or note that appears under a picture is known as a *caption*; it is usually an explanation of the picture, sometimes in several lines.

## VI. PROOFREADING

Proofreading is the mechanical process of indicating errors in typesetting. Whether printed matter is composed on a typesetting machine or set by hand, the compositor makes mistakes in reproducing the content of the copy, and broken or imperfect type creeps in. The proofreader points out these errors and indicates corrections which must be made before the type matter is used for printing.

To facilitate the work of finding errors in typesetting, the printer takes an inked impression, called a *proof*, of the type matter; the operation is called *pulling proof*. The first proof is taken as soon as the type matter has been composed and as it stands in the galleys; it is therefore called a *galley proof*. After the proofreader has corrected it, the printer *revises* the type matter accordingly. Perhaps the proofreader then reads a *revise proof* of the corrected type to catch further errors; this is especially necessary in linotype composition, since the correction of an error means the resetting of an entire line of type and may result in another error. After the type matter has been revised and arranged, or *made up*, in the form of pages, the proofreader reads a *page proof* of it. Again, after the pages have been made up in the form for the press, a *form*

*proof* may be taken. All of these steps are necessary in book and magazine work, but in newspaper offices the galley or revise is usually the last proof read.

**How Proof Is Corrected.**—The proofreader uses a different set of signs from those employed by the copyreader and a different method. This is because the printer handles copy and proof differently. When the printer sets a piece of copy in type, he must read all of it, and the copyreader therefore places his corrections *in the body of the copy*. But when the printer revises type in accordance with proof corrections, he does not read the proof, but simply glances down through it for changes; the proofreader, therefore, places his corrections *in the margin* to attract the printer's attention. And he must make two marks for each correction: (1) a mark in the line to indicate the position of the change desired, and (2) a mark in the margin beside the line to call the printer's attention. Since there is more space in the margin, the mark used there is such that it will also indicate the nature of the change desired. The common proof marks (to be used in the margin), are known in all offices.

**Mechanical Details.**—The proofreader looks for variation of content from that of the copy, for typographical errors, and for imperfect type. It is therefore necessary to scrutinize every letter and to follow copy so that a comparison may be made.

1. *Copyholder.*—To facilitate the comparison with copy it is customary to have someone else (called a copyholder) follow the copy as the proofreader goes over the proof; one or the other reads aloud.

2. *Position of Marks.*—As remarked above, it is necessary to place the proper proof mark in the margin and

## PROOFREADING MARKS

## KIND OF TYPE

- Cap-~~y~~* Change to capital letter.  
*Sm.c* Change to small capital letter.  
*Ca* Change to lower case or small letter.  
*Rm* Change to Roman type.  
*Ital* Change to Italic type.  
*Bf* Change to bold face type.  
*wf* Letter marked is from wrong font.  
*✦* Letter marked is broken or imperfect.  
*↕* Letter marked is reversed, or upside down.












## PUNCTUATION

- ⊙ Insert period.  
 ↵ Insert comma.  
 ; Insert semicolon.  
 ⊙ Insert colon.  
 ′ Insert apostrophe.  
 “ ” Insert quotation marks, single or double.  
 - Insert 1-em dash.  
 = Insert 2-em dash.  
 - Insert hyphen.




## POSITION

- = Make lines straight.  
 a Transpose order of elements marked.  
 ⌊ Move to left.  
 ⌋ Move to right.  
 ^ Move up.  
 v Move down.  
 ⊙ Indent one em.



## SPACING

-  Put space between words.
-  Take out space or correct uneven spacing between words.
-  Take out all space between words and close up.
-  Close up but leave some space.
-  Take out hyphen or letter and close up.
-  Insert proper ligature.
-  Push down space that prints up.
-  Insert some space between letters (letter-spacing).
-  Straighten margin.
-  Insert space between lines.
-  Reduce space between lines.






## PARAGRAPHING

-  Begin new paragraph.
-  Do not begin new paragraph.
-  Make elements follow on same line without break.



## ABBREVIATION

-  Substitute full spelling of word or number.
-  Substitute figures.

## INSERTION OR OMISSION

-  Caret indicates point of insertion.
-  Line through letter indicates that it is to be changed or removed in accordance with margin mark.
-  Take out element marked; mark is called "dele."
-  Don't make change indicated; let it stand.
-  Allow word to remain as it is.

## UNCERTAINTY

-  Is this right or according to copy?
-  See copy and insert what has been omitted.

another mark in the line to indicate the error's exact location. The second mark is usually a caret ( ^ ) to indicate a place where material is to be inserted, or an oblique line ( / ) through a letter to indicate that it is to be taken out. When there are several proof marks in the same line, oblique lines are used to separate them.

3. *Best Practice*.—Some amateur proofreaders use connecting lines leading from the error to the proof mark in the margin. This method is satisfactory when there are few errors, but, if many corrections must be made, the lines become confusing. To some proofreaders, also, it seems useless to know all the marks and to use the proper one when an error is obvious; even so, since printers may not be so intelligent as one might wish, it is usually best to use all the marks. In a work of such detailed accuracy as proofreading too much care cannot be taken in leaving no room for errors.

4. *Spacing*.—In calling for alterations and corrections of type matter the proofreader must remember that "type is not made of rubber." The only elastic part of a line is the space between words, and its elasticity is limited. Serious alteration requires "catching up" in preceding or following lines; inserting or taking out of a single word may require alteration of several lines. Whenever the character of the copy permits, the proofreader takes into consideration the catching up required and tries to take as much from a line as he inserts into it, or vice versa. This is especially true in linotype work, since every line affected must be reset.

5. *Inserted Material*.—This should be written in the margin with an arrow leading to the line concerned. If an extensive omission or a serious confusion is discovered,



the proofreader marks the part concerned and writes "See Copy" in the margin.

6. *Irregular Spacing*.—Proofreaders are frequently annoyed by lines in which there is too little or too much space between words and are inclined to call for better justification. One must first, however, examine the line to see if better spacing is possible with the particular combination of words. Sometimes, of course, the compositor is careless in spacing, perhaps to increase the amount set.

7. *Linotype Composition*.—Since matter set on a linotype machine consists of solid lines cast in one piece, any alteration requires the resetting of the entire line. Corrections are therefore expensive, and one correction may result in another error in the same line.

**What Errors to Look for.**—Besides errors that are deviations from copy, certain mechanical errors are frequent:

1. *Bad Alignment*.—When lines are not reasonably straight, the proofreader should call attention to the fact. Good alignment is easy to attain in hand set or monotype material, but in linotype composition, especially if the machine is old, perfect alignment is difficult.

2. *Broken or Imperfect Type*.—This fault appears in all kinds of composition. Although what appears to be broken type may sometimes be caused by badly inked proof, it is well to mark it so that the type will be examined. In machine composition it is necessary to watch for type that seems to have sunk under the proof roll as a result of being honeycombed at the base; uneven impression or missing letters will indicate this, and, if the matter is not reset, it will break down in the press.

3. *Wrong Face*.—In hand composition the appearance of letters of the wrong style and face is common; certain

## EXAMPLE OF CORRECTED PROOF

*w.f. w.f.* **SEVEN WORKMEN BURIED**  
*w.f.* **IN GASOLINE EXPLOSION** *J*

*D* Blast and Fire Destroy Experiment  
 Plant—Men in Blazing Clothes  
 Leap from Windows

*a/*  
*cap.*  
*n/*  
*3-m dash*

*b/c/*  
*lead* *>* Pittsfield, Ill., June 25.—Seven men  
 were probably fatally burned today by  
 an explosion of gasoline in the works  
 of the Atlas Experiment Company.  
*#* All of the fourteen persons on the  
 second floor leaped from the windows  
 blazing like torches.

*w/*  
*A/ l.c.*

*l.c.*  
*t/s/* The explosion came at 3:20 p. m.  
 while most of the workmen were in  
 the laboratory on the second floor.  
 Without warning a 20-gallon retort  
 burst into flame and blazing petrol was  
~~321-77-2nd o. stalin chadla 1122455~~  
*st/* seen flying around the room.

*Q*

*f/*

*J*

*u/*  
*x/*  
*x*  
*l*  
*Q* The cause of the explosion is not  
 known. Experiments on a new pro-  
 cess for manufacturing were being  
 made at the time, and it is thought  
 that a retort made at the time became  
 overheated.

*x*  
*gasolene/*  
*ta.*  
*b/*

*l/z/* "The first hint of flame was followed  
 by a blast of blazing gasoline," said  
*cap.* Charles R. Samuels, foreman of the  
 laboratory, this afternoon. "We boys  
 had no time for fire escapes—we  
 jumped."

*w.f.*  
*D lead*

*J*

small capital letters often creep in instead of small letters. The fault is impossible on the linotype machine unless the matrices are mixed; it is also impossible in monotype work unless corrections have been made.

4. *Reversed Letters*.—Many letters appear upside down in hand-set work. If the letter has no decided top or bottom, the fault results in bad alignment since the base line is nearer the bottom of the shoulder. This fault is practically impossible in machine work.

## CHAPTER III

### SAMPLE STYLE SHEET

This style sheet is one that was prepared by the faculty of the Course in Journalism of the University of Wisconsin in coöperation with Madison newspapers for which the journalism students write for practice in reporting. It is the result of a series of annual revisions extending over a series of years. For the purposes of the teachers and students who use this book, certain of the original rules of capitalization have been changed in the direction of "up-style." As the style sheet is unusually brief, it depends greatly upon its examples to make fine distinctions in the rules. For easy reference, the rules are numbered.

### CAPITALIZATION

#### Capitalize:

1. All proper nouns, months, days of the week; but not the seasons.
2. Principal words in the titles of books, plays, lectures, pictures, toasts, etc., including the initial "A" or "The," but not including conjunctions, articles, and prepositions of less than five letters within the title: "A Man Without a Country"; "The Lady or the Tiger"; "Marching with Lee."
3. Titles denoting official position, rank, or occupation, when they precede a proper noun: President Harding, Judge John R. Holt (but John R. Holt, judge of the circuit court). Avoid long, awkward titles before the names, such as State Superintendent of Public Property Smith.
4. Entire names of associations, societies, leagues, companies,

roads, lines, and other incorporated bodies: Louisiana State University, University of Wisconsin, First National Bank, Bank of Missouri, Union Trust Company, Northwestern Line, Epworth Methodist Church, Association of Collegiate Alumnae.

5. Entire names of buildings, cemeteries, churches, colleges, schools, hospitals, hotels, theatres, etc.: South Hall, Park Hotel, Hayes Block, Singer Building, Dewey School, South Division High School, New York Theatre, Beloit College, Yale University.
6. Only the proper noun in a geographical name, except when the common noun precedes: Rock river, Fox lake; but Lake Michigan, Gulf of Mexico.
7. Only the distinguishing parts of names of streets, avenues, boulevards, wards, districts, etc.: Pinckney street, Grand avenue, Third ward, Second district.
8. Schools, colleges, and other main divisions of a university, but not departments of study: College of Agriculture, Law School, Course in Commerce, but department of astronomy.
9. Names of all religious denominations, and nouns and pronouns of deity; also Bible, Scriptures, Gospels.
10. Entire names of military organizations: First Illinois Volunteers, Twenty-third Wisconsin Regiment, Ohio State Militia.
11. Names of national bodies, buildings, officers, boards, etc.: Congress, Senate, Capitol, Interstate Commerce Commission (*see* rule 19).
12. Names of all political parties: Republican, Bolshevik, Socialist.
13. Sections of the country, but not the points of the compass: the East, the Middle West; but east, northwest.
14. Abbreviations of college degrees: M.A., LL.D., Ph.D. (*see* rule 25).
15. Names of sections of a city and nicknames of states and cities: the East Side, the Badger State, the Windy City.
16. Distinguishing parts of names of holidays: Fourth of July, New Year's day.
17. Names of races and nationalities: Indians, Caucasian, Negro.
18. Nicknames of athletic clubs and teams, the White Sox, the Gophers.

**Do Not Capitalize:**

19. Names of state, county, or city bodies, buildings, officers, boards, etc.: state assembly, tax commission, budget committee, postoffice, city hall, common council, county board, state capitol, mayor, governor (*see* rule 11).
20. Points of the compass: east, northwest.
21. Names of school or college studies, except names of languages: biology, French.
22. Titles when they follow the name: Henry Wilson, professor of Greek.
23. Abbreviations of time of day: a.m., p.m., but 12 m.
24. Names of school or college classes: sophomore, senior.
25. College degrees when spelled out: bachelor of arts, but B.A.
26. Seasons of the year: spring, autumn.
27. Names of officers in list of officers as in election: The new officers are: John C. Walter, president, etc.
28. The following nouns after proper nouns: street, avenue, boulevard, place, ward, district, etc. (*see* rule 7).
29. Scientific names of plants, animals, birds, etc.: *cyperus alternifolius*.

**PUNCTUATION**

30. Omit period after "per cent" and after nicknames (Tom, Sam, Will).
31. Use a comma before "and" in a list: red, white, and blue.
32. Punctuate list of names with cities or states, after a colon, thus: Messrs. Arnold Woll, Racine; R. G. Davitt, Beloit, etc. Punctuate list of names with offices, after a colon thus: J. S. Hall, president; Henry Brown, vice-president.
33. Use a colon after a statement introducing a direct quotation of one or more paragraphs, and begin a new paragraph for the quotation. Use a colon after "as follows."
34. Never use a colon after viz., to wit, namely, e. g., i. e., except when they end a paragraph. Use colon, dash or semicolon before them and comma after them, thus: This is the man; to wit, the victim.
35. Do not use a comma between a man's name and "Jr." or "Sr."
36. Use an apostrophe with year of college classes: class of '87, John White '01.
37. Do not use a hyphen in "today" and "tomorrow."

38. Use a hyphen in compound numbers: thirty-two.
39. Use no apostrophe in making plural of figures: early '90s, not '90's.
40. Use no apostrophe in such abbreviations as Frisco, varsity, phone, bus.
41. Use an em dash after a man's name placed at the beginning in a series of interviews: Henry Keith—I have nothing to say.
42. Don't use a comma in "6 feet 3 inches tall", "3 years 6 months old", etc.
43. In sporting news punctuate thus: Score: Wisconsin 8, Chicago 3. 100-yard dash—Smith, first; Hanks, second. Time, 0:10 1-5.
44. Punctuate votes in balloting thus, Yeas, 22; nays, 47.

## QUOTATION

### Quote:

45. All verbatim quotations when they are to be set in the same type and measure as the context, but not when they are to be in smaller type or narrower measure.
46. All testimony, conversation, and interviews given in direct form, except when name of speaker or, Q. and A., with a dash, precedes, as: John Keith—I have nothing to say. Q.—What is your name? A.—Oscar Brown.
47. Names of books, dramas, paintings, statuary, operas, songs, subjects of lectures, sermons, toasts, magazine articles, including the initial "A" or "The"; "A Man Without a Country."
48. Nicknames used before surnames: "Al" Harris, Henry ("Slim") Hall, but avoid nicknames as far as possible.
49. Use single quotation marks for quotations within a quotation.
50. Use quotation marks at the beginning of each paragraph of a continuous quotation of several paragraphs, but at the end of the last paragraph only.

### Do Not Quote:

51. Names of characters in plays: Shylock in "The Merchant of Venice."
52. Names of newspapers or periodicals: the Springfield Republican.
53. Names of vessels, horses, dogs, and automobiles.

### FIGURES

#### Use Figures For:

54. Numbers of 100 or over, except in the case of approximate numbers, as "about a hundred men."
55. Numbers under 100 only in the following cases:
56. Hours of the day: 7 p.m., at 8:30 this morning.
57. Days of the month omitting d, th, st: April 29, 1918; July 1.
58. Ages: He was 12 years old; 2-year-old James.
59. All dimensions, prices, degrees of temperature, per cents, dates, votes, times in races, etc.: 3 feet long, \$3 a yard, 78 degrees, 95 per cent.
60. All sums of money (with dollar mark or cents): \$24, \$5.06, 75 cents.
61. Street and room numbers: 1324 Grand avenue, 69 University hall.
62. Numbered streets under 100th: Twenty-sixth street, but 145th street.
63. When used in close connection with numbers over 100: 133 boys and 56 girls.
64. Do not begin a sentence with figures; supply a word or spell out.

### ABBREVIATION

#### Abbreviate:

65. The following titles and no other, when they precede a name: Rev., Dr., Mr., Mrs., M., Mme., Mlle., Prof. (before a full name only; Prof. E. G. Hunt, but Professor Hunt), and military titles, except sergeant, corporal, and chaplain. Never write Pres. Harding or Vice-Pres. Coolidge, Sen. Jones.
66. Names of states, only when they follow names of cities: Madison, Wis. (but never "a citizen of Wis.")
67. "Number" before figures: No. 24.
68. Saint and Mount in proper names, but not Fort: St. John, but Fort Wayne.

#### Do Not Abbreviate:

69. Railway, company, street, avenue, district, etc.: Chicago and Northwestern railway, State street, A. B. Hall company. (Railway and railroad may be abbreviated when initials are used: C., M. & St. P. Ry.)



70. Christian names like William, Charles, Thomas, John, Alexander.
71. The titles, congressman, senator, representative, president, secretary, treasurer, etc., preceding a name.
72. Names of months except in dates and datelines.
73. Years ('97 for 1897), except in referring to college classes, etc.
74. Christmas in the form of Xmas.
75. Per cent: 15 per cent (not 15%).
76. Cents: 75 cents (not 75cts. or 75c), except in market quotations.
77. Avoid colloquial abbreviations like "prof", "libe", "agrics".

### DATES AND DATELINES

78. In dates, write Jan. 12, 1914 (not the 12th of January, or 12 January).
79. Punctuate datelines thus: MADISON, Wis., Feb. 11.—Fire destroyed the, etc. Omit state after names of prominent cities. Abbreviate months of more than five letters. Omit year and d, st, th (after figures).  
Begin the story immediately after dash and on same line.

### ADDRESSES

80. Write addresses thus:  
Frank D. Miles, 136 Gilman street. Hiram Swenck, Cuba City, Wis.
81. Omit "at" and "of" before address. Do not abbreviate or capitalize street, avenue, etc. Spell out numbered streets up to 100th.

### TITLES

82. Always give initials or first names of persons the first time they appear in a story.
83. Never use only one initial; use both or first name: J. H. Ward, John H. Ward, or John Ward (not J. Ward). Do not use nicknames except in sporting news or in the form John ("Spike") Brown.

84. Never use Mr. with initials or first name: Mr. Ward (not Mr. John H. Ward).
85. Give first name of unmarried woman, not initials only: Miss Mary R. Snow (not Miss M. R. Snow).
86. Always use the title Miss before an unmarried woman's name and Mrs. before a married woman's.
87. Begin list of unmarried women with "Misses," and one of married women with "Mesdames," giving first name of unmarried women, and husband's first name or initials with married women's names. Begin lists of men's names with "Messrs."
88. Supply "the" before Rev.; supply Mr. if first name is omitted: the Rev. S. R. Hart, or the Rev. Mr. Hart (not Rev. S. R. Hart, the Rev. Hart, or Rev. Hart).
89. Write Mr. and Mrs. Arthur S. Miles (not Arthur S. Miles and wife).
90. Write Prof. and Mrs. Henry Wilton (not Mr. and Mrs. Prof. Henry Wilton).
91. Give the title professor only to members of faculty of professional rank; use "Mr." when necessary with name of instructor or assistant.
92. Avoid long titles, such as Superintendent of Public Instruction Moore.
93. Never use the title "Honorable" or "Hon."

### PREPARATION OF COPY

94. Write legibly; use a typewriter whenever possible.
95. Never write on both sides of the sheet.
96. Double space your typewritten and longhand copy.
97. Use  $8\frac{1}{2} \times 11$  soft white copy paper for all your work.
98. Begin your story about the middle of the first page.
99. Number sheets at the top of the page and enclose the number in a circle.
100. Put an end mark (§) at the close of every complete story.
101. Enclose all quotation marks in half circles in long hand.
102. Print all names in longhand copy.
103. Put abbreviated name of story with name of writer under it in upper left-hand corner of each sheet.

**PARAGRAPHS**

104. Indent each paragraph about two inches.
105. Remember that the length of paragraphs in newspapers does not normally exceed 100 words, and generally ranges from 25 to 75 words.
106. Put an important idea at the beginning of the first sentence of each paragraph.
107. Avoid beginning successive paragraphs with the same word, phrase, or construction.
108. Don't put important details in the last paragraph where they may be cut off in the make-up.
109. Make separate paragraphs of introductory statements like "He said in part", "The report follows", and end them with a colon.
110. Set off as a separate paragraph a direct quotation of more than one sentence without explanatory material, at the beginning of a story.

**SENTENCES**

111. Make evident the construction in every sentence so that the statement may be read rapidly.
112. Avoid choppy, disconnected short sentences.
113. Don't overload the first sentence of a summary lead by crowding in unessential details.
114. Put an important idea at the beginning of every sentence.

**WORDS**

115. Avoid words that are likely to be unfamiliar to the average reader, unless you explain them in your story.
116. Don't use trite phrases.
117. Use superlatives sparingly.
118. Use slang only when circumstances demand it.
119. Find the one noun to express the idea, the one adjective, if necessary, to qualify it, and the one verb needed to give it life.
120. Use "men" and "women" in writing of university students, not "boys" and "girls."
121. Do not use "school" in writing of the university as a whole.

**PROMPTNESS**

- 122. Turn in all your work at or before the appointed time.
- 123. Be on time at every appointment.
- 124. Never put off till tomorrow getting in news that is new today.

**ACCURACY**

- 125. Remember that the truth and nothing but the truth, interestingly presented, makes the best news story.
- 126. Don't try to make cleverness a substitute for truth.
- 127. Don't forget that faking is lying.
- 128. Realize that every mistake you make hurts someone.
- 129. Remember that what you write for newspaper publication is read by thousands and helps to influence public opinion.
- 130. Verify all names, initials, addresses, etc.
- 131. Get all the news; don't stop with half of it.
- 132. Don't give rumors as facts.
- 133. Be fair and unbiased; give both sides of the case.
- 134. Don't misrepresent by playing up a statement that, taken from its context, is misleading.
- 135. Don't make the necessity for speed an excuse for carelessness and inaccuracy.

**ACCURACY ALWAYS**

## **APPENDICES**



## APPENDIX I

### BOOKS ON JOURNALISM

The student or teacher who desires to read further into the technique and problems of journalism will find in the following list the texts and references that are most used in the university schools of journalism. A number of older works are omitted because they are out of print or have been superseded by later books.

#### *Textbooks of Newspaper Writing and Editing*

- BING, P. C., "The Country Weekly" (Appleton).  
BLEYER, W. G., "Newspaper Writing and Editing" (Houghton Mifflin).  
——, "How to Write Special Feature Articles" (Houghton Mifflin).  
FLINT, L. N., "The Editorial" (Appleton).  
HARRINGTON, H. F., and FRANKENBERG, T. T., "Essentials of Journalism" (Ginn).  
HYDE, G. M., "Newspaper Reporting and Correspondence" (Appleton).  
——, "Newspaper Editing" (Appleton).  
——, "Handbook for Newspaper Workers" (Appleton).  
NEAL, R. W., "Editorials and Editorial Writing" (Home Correspondence School, Springfield, Mass.).  
ROSS, C. G., "The Writing of News" (Heath).  
SPENCER, M. L., "News Writing" (Heath).  
WILLIAMS, W., and MARTIN, F. L., "The Practice of Journalism" (Stephens).

*Collections of News Stories and Editorials*

- BLEYER, W. G., "Types of News Writing" (Houghton Mifflin).  
"National Floodmarks," from Collier's Weekly (Doran).  
COOKE, R. G., "Casual Essays of the New York Sun" (out of print).  
CRANE, DR. FRANK, "Adventures in Common Sense" (Lane).  
CUNLIFFE, J. W., and LOMER, G. R., "Writing of Today" (Century).  
HARRINGTON, H. F., "Typical News Stories" (Ginn).  
"Editorials from the Hearst Newspapers" (International Book Co.).  
MACHAIL, J. W., editor, "Modern Essays," from the London Times (Longmans).

*Books Descriptive of Newspaper Work*

- BLYTHE, S. G., "Making a Newspaper Man" (Altemus).  
DIBBLEE, G. B., "The Newspaper" (Holt).  
GIVEN, J. L., "Making a Newspaper" (Appleton).  
HEMSTREET, CHARLES, "Reporting for the Newspapers" (Wessels).

*Histories of American Journalism*

- DAVIS, ELMER, "History of the New York Times" (N. Y. Times).  
HUDSON, FREDERIC, "Journalism in U. S. to 1872" (Harpers, out of print).  
LEE, J. M., "History of American Journalism" (Houghton Mifflin).  
PAYNE, G. H., "History of Journalism in the United States" (Appleton).

*Biography*

- ELY, MARGARET, "Some Great American Newspaper Editors" (Wilson).  
STOCKETT, J. C., "Masters of American Journalism" (Wilson).  
WIEDER, CALLIE, "Daily Newspapers in the United States." (Wilson).



*Advertising*

- BLANCHARD, F. L., "Essentials of Advertising" (McGraw-Hill).  
HALL, S. B., "Advertisers' Handbook" (International Correspondence Schools).  
—, "Writing an Advertisement" (Houghton Mifflin).  
STARCK, DANIEL, "Advertising" (Scott Foresman).

*Dramatic Criticism*

- ANDREWS, CHARLTON, "The Technique of Play Writing" (Home Correspondence School).  
BURTON, R. E., "How to See a Play" (Macmillan).  
CAFFIN, C. H., "The Appreciation of the Drama" (Baker & Taylor).  
CLARK, B. H., "European Theories of the Drama" (Stewart & Kidd).  
HAMILTON, CLAYTON, "The Theory of the Theatre" (Holt).

*Photo-Dramatic Criticism*

- LINDSAY, VACHEL, "The Art of the Moving Picture" (Macmillan).  
MÜNSTERBERG, HUGO, "Photoplay, a Psychological Study" (Appleton, out of print).  
PATTERSON, FRANCES, "Cinema Craftsmanship" (Harper).

*Journalistic Writing for High Schools*

- DILLON, CHARLES, "Journalism for High Schools" (Noble).  
FLINT, L. N., "Newspaper Writing in High Schools" (University of Kansas).  
HARRINGTON, H. F., "Writing for Print" (Heath).  
HYDE, G. M., "A Course in Journalistic Writing" (Appleton).

*Ideals and Ethics of Journalism*

- BLEYER, W. G., "The Profession of Journalism" (Houghton Mifflin).  
HOLT, HAMILTON, "Commercialism and Journalism" (Houghton Mifflin).

- LEE, J. M., "Opportunities in the Newspaper Business" (Harper).  
LIPPMANN, WALTER, "Public Opinion" (Harcourt, Brace).  
ROGERS, J. L., "The American Newspaper" (Harper).  
ROGERS, JASON, "Newspaper Building" (Harper).  
SINCLAIR, UPTON, "The Brass Check" (published by author).  
THORP, MERLE, "The Coming Newspaper" (Holt).  
WILLIAMS, TALCOTT, "Journalism as a Profession" (Scribner).

## APPENDIX II

### BOOKS OF REFERENCE

Some of the best known books of reference available in the average library are the following. The list does not include state, county, and city references, because these vary in different parts of the country.

#### *Biographical*

- "Who's Who in America"
- "Who's Who" (English)
- "Woman's Who's Who in America"
- "American Catholic Who's Who"
- "Tout Paris" (French)
- "Que Etez-vous?" (French)
- "Wer Ist's" (German)
- "Author's Who's Who"
- "Congressional Directory" (published for each session)
- "American Men of Science"
- "Dictionary of National Biography" (English)
- "Biographical Directory of Railway Officials in America"

#### *Annuals and Almanacs*

- "New York World Almanac"
- "New York Tribune Almanac"
- "Brooklyn Eagle Almanac"
- "Chicago Daily News Almanac"
- Whittaker's "Almanack"
- "New International Year Book"
- "Statesman's Year Book"
- "Canadian Almanac"

**"Minerva" (Academic)**  
**"Literary Year Book"**  
**"Municipal Year Book" (English)**  
**Hasell's "Annual"**  
**"Scientific American Reference Book"**  
**"Mexican Year Book"**  
**"Russian Year Book"**  
**"China Year Book"**  
**"Japan Year Book"**  
**"South American Year Book"**  
**"Year Book of Scientific and Learned Societies"**  
**Dressler's "Kunst Jahrbuch"**  
**"Das Jahr"**  
**"Almanach National" (French)**  
**"International Whittaker"**

*Statistics*

**"Abstract of the United States Census"**  
**"Statistical Abstract of the United States" (annual)**  
**"Statistical Atlas of United States"**  
**Mulhall's "Dictionary of Statistics"**  
**Webb's "Revised Dictionary of Statistics"**

*Newspaper Index*

**New York Times Index (quarterly)**

*Periodical Indexes*

**Poole's "Index"**  
**"Book Review Digest"**  
**"Readers' Guide to Periodical Literature"**  
**"Annual Magazine Subject Index"**

*Newspaper Catalogues and Directories*

**Ayer's "American Newspaper Annual and Directory"**  
**Sell's "World Press"**  
**State Lists in State Blue Books**

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